

A NEWSFIELD PUBLICATION
NO. 48 JANUARY 1988

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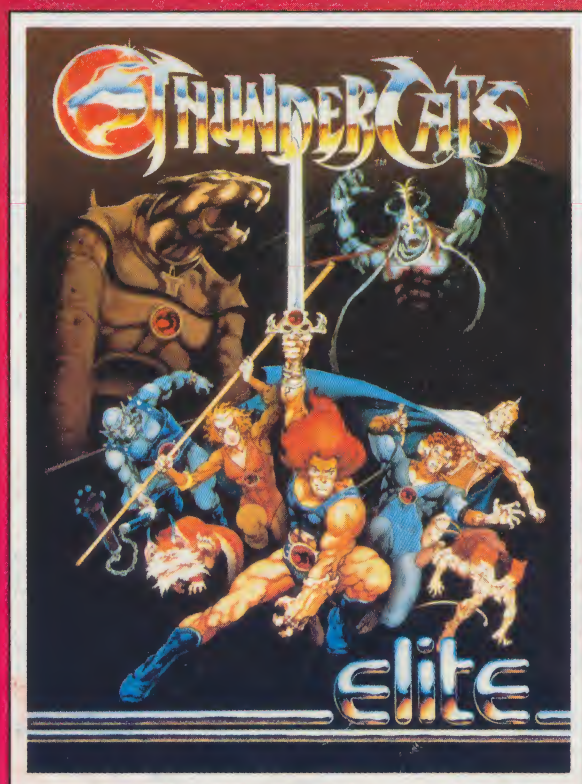
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...we said,
 you hear what

elite

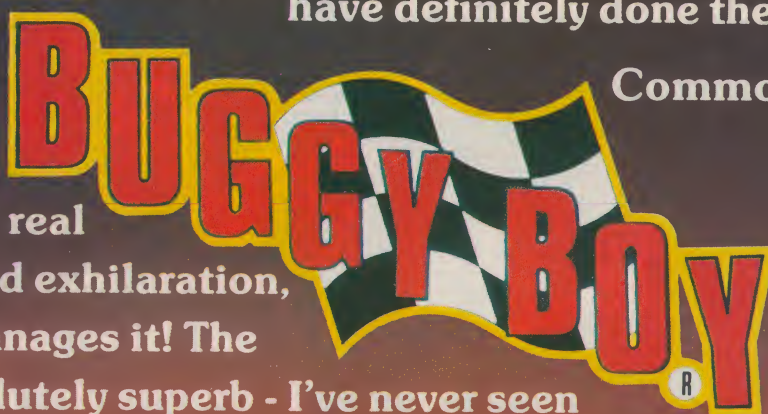
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 method is tremendous." ZZAP-64.



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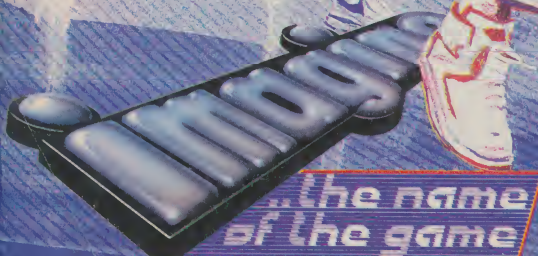
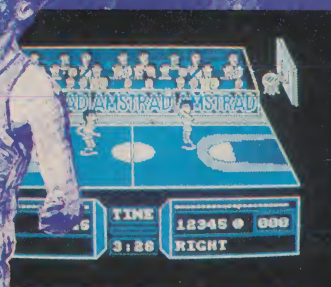
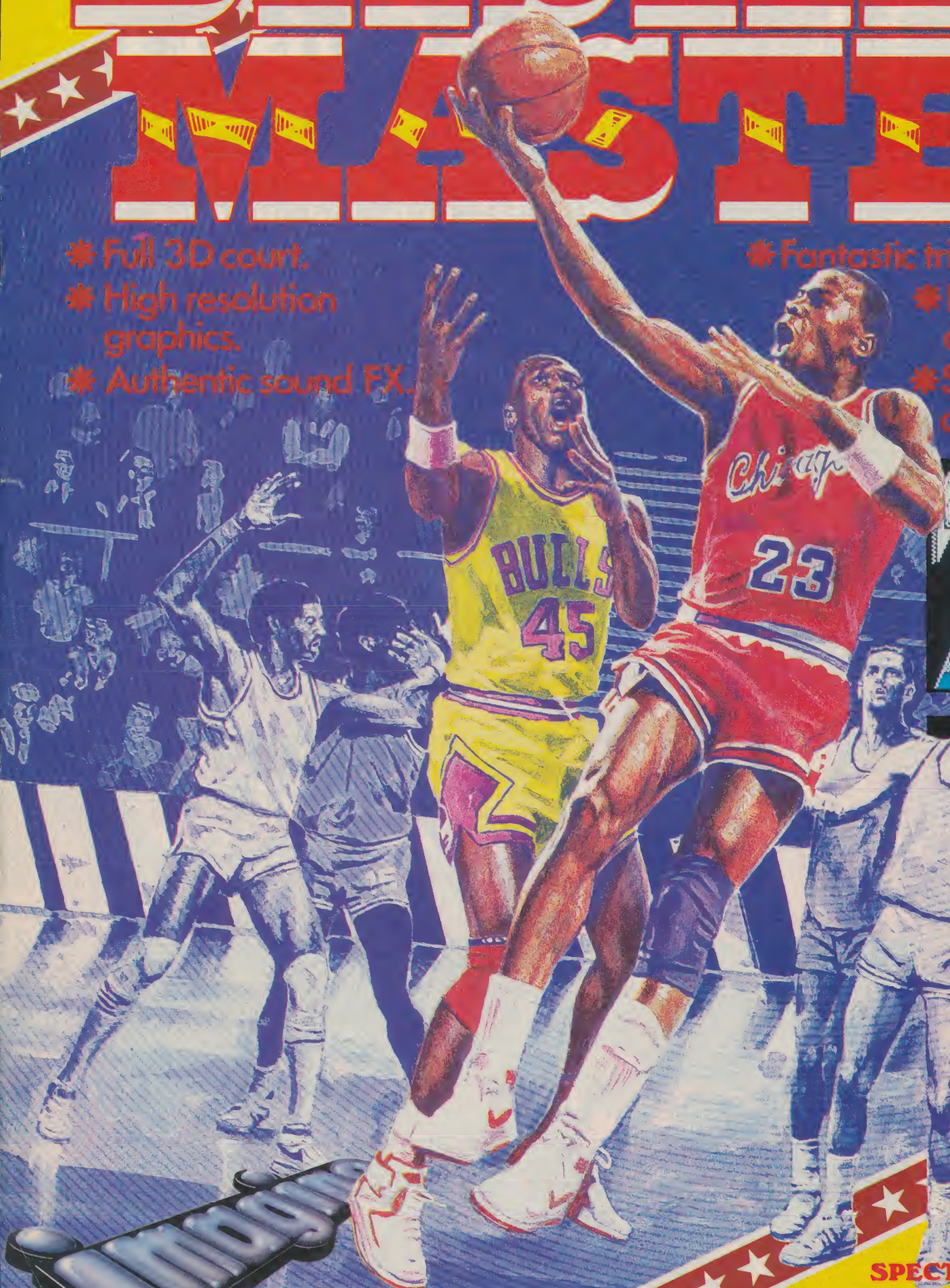
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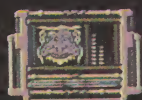
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The Movie

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CRASH

ZX SPECTRUM

ISSUE 48 JANUARY 1988

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ADVERTISING
☎ (0584) 4603 OR (0584) 5852

Typesetting by The Tortoise Shell Press, Ludlow

Printed in England by Carlisle Web Offset Ltd, Newtown Trading Estate, Carlisle, Cumbria CA2 7NR—member of the BPCC group

Distributed by COMAG, Tavistock Road, West Drayton, Middlesex UB7 7QE

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COVER BY Oliver Frey

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There was a Soviet apparatchik, a Chinese People's Revolutionary revolutionary person and a Spectrum-owner on this plane together, right? And the airline had been publishing all these self-congratulatory ads about adding seven new destinations to its schedules in the last year, in Sunday supplements, business magazines, The Independent, you know the sort of thing.

So the Russian laughs and drains another vodka and says: 'That's nothing, friends. Call that growth? In Mother Russia, we have a three-year scheme for improved industrial efficiency that will increase tractor production by 72%!'

The Chinese butts in: 'Sorry, Lloyd Lloydovich, you're talking through your cossack. In Peking we're already halfway through our latest seven-year plan—not to mention a Cultural Revolution and a Great Leap Forward.' He sits back, smugly, and invites the capitalist home-computing running dog to beat that for long-range social planning.

The Spectrum-owner, who's been dozing over some minor magazine with 'Sinclair' in the title, has to pause to think.

Lloyd Lloydovich calls for another vodka and, while the Spectrum-owner's still puzzling over the question, makes some silly joke about his ROM needing a bit of *perestroika*. The Chinese gent's given up on the whole conversation now and starts re-educating himself out of some little red book.

Suddenly the Spectrum-owner speaks, in a slow but confident sort of way. 'Well, chaps,' he says, 'I'm afraid my country doesn't have any plans in particular. But there is one objective we all work toward.'

'Exactly! Economic imperialism!' snorts the Chinese traveller, hardly looking up from his book.

'Well, actually, no,' says the Spectrum-owner almost apologetically. 'All it is is that we're all jolly certain to buy the next issue of CRASH as soon as it's in the newsagents on January 28.'

Lloyd Lloydovich defected.



Buzz

CHRISTMAS GREETINGS

There's not a whole lot you can actually do with Christmas greetings, except say

Christmas Greetings



and hope for the best, or be pretentious and buy a card covered with 'merry Christmas' in 42 languages, 32 of which nobody ever recognises ('Hebrew . . . 'I'm still putting my money on

Finnish').

So, Christmas greetings – I won't spell it out again, but you can glance a few inches up if you must have it in a mock-ancient script.

THE SUPERCLONE

A piece of sensational information that arrived just a little late to get on the cover is the news that a major hardware-development company has been working on a

128K Spectrum superclone. **Simon N Goodwin** unearthed the full story and has exclusive details starting on page 143 – more next issue.

APOLOGIES ALL ROUND AGAIN

OUR TURN and theirs. **Firebird** has apologised as profusely as a subsidiary of British Telecom can for a picture mix-up in last issue's previews. The picture sent out to magazines labelled as *Enlightenment – Druid II* was in fact *Gothik*, another forthcoming Firebird release.

Putting an Amstrad screenshot of Ocean's *Freddy Hardest* in the reviews was our mistake, though.

IN THE NEXT



MORE OF EVERYTHING

More reviews, more Playing Tips, more previews, more On The Screen . . . what more could a Spectrum ask for?

HERE'S WHAT, AND IT'S ALL IN THE NEXT CRASH . . .

THE CRASH DIRECTORY PART TWO – all the POKEs, playing tips, maps, features, and utility and hardware reviews ever in CRASH

FANZINE FILE

RUN IT AGAIN – football-management games

SCORES – more high scores

SOFTWARE CLUBS – joining up

£££ IN COMPS – the easy, the tough and the silly

It's all in CRASH Issue 49, on sale Thursday January 28

OTHER BUSINESS

This issue **Dave Hawkes** of Ludlow joins the reviewing team. He's a school – sorry, college – colleague of Robin Candy, Mike Dunn, and Bym Welthy.

But sadly **Derek Brewster** is leaving CRASH after 45 issues as our guide on the Adventure Trail. The veteran programmer is helping set up a software house

and just won't have the time to write for a while.

Adventure Trail (page 55 this month) will continue, of course, with all its regular features. We may be ringing Derek with a few Signstumps . . .

Till next month, then, Christmas greetings (as the saying goes).

BARNABY PAGE

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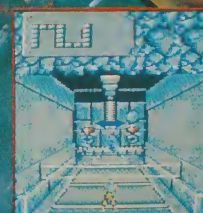
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SIDEWALK

Producer: **Infogrames**

Retail price: **£9.95**

She's going to kill you... there you are, on the other side of town, your motorbike's been stolen, you have only till 7.30 to get your girlfriend to a concert for which you don't even have the tickets yet. It never rains but it pours.

So find the parts of your bike, pick up your girlfriend, get the tickets and everything is sure to be

icons.)

These streets are full of dropouts and thugs. You can ask the dropouts if they know where your bike is, or how to get tickets to the concert, but meeting a thug will almost certainly result in a fight.

In a fight you can punch, kick and head-butt. The pint of beer to the right side of the upper screen, which represents your energy, is matched by another pint pot displaying your opponent's



► 'Fantastically detailed' graphics in a rare Spectrum release from French house Infogrames



► Sidewalk: trying to get on yer bike



PAUL

"Sidewalk has some of the best graphics of the year, and the atmosphere created by them is so strong it's difficult to leave. And all the characters come over very realistically. The aim of the game is simple but extremely effective – much time is spent running around in a panic to avoid that final blow which will finish you off. And when you do die you've just got to have that one more go! Sidewalk is an exciting change from the usual game."

91%

hunky-dory – but fate throws plenty of pavement problems at you in *Sidewalk*, a rare Spectrum release from French software house Infogrames.

Progress through the town is shown on a horizontally-split screen. (The upper half shows the mean streets through which you walk and the shops you can go in; the lower half is given over to

NICK

"Sidewalk is an excellent cartoon adventure-type game. The characters, backgrounds and objects are all excellently defined, and the detail is amazing! On the 128K machine you get the added luxury of almost nonstop groovy music. The idea is relatively simple, but presented this way and with these brilliant graphics, Sidewalk will go far."

85%

ROBIN

"Sidewalk makes a pleasant change from shoot-'em-ups and complex adventures. The monochromatic graphics are very well drawn, almost cartoon-like, and the sound is some of the best on the 48K Spectrum for a long time. It doesn't take long to learn how to deal with the thugs; the real enjoyment of Sidewalk is derived from actually trying to recover the bits of the motorbike by visiting buildings and interacting with other characters. There's enough depth and puzzles to keep you coming back for more, and with the clock ticking away you have to be quick on your toes."

85%

strength. Both are drained by fighting, and refilling can only be done at a bar.

If you win a fight with a thug, any bike part that he's carrying is transferred to you – along with any money you can grab from him.

A clock ticks away, increasing the tension. Fail to complete your tasks, and your bike's gone for good, you won't get to the concert and your girl probably won't accept your excuses.

COMMENTS

Joysticks: Kempston, Sinclair
Graphics: fantastically detailed monochromatic play area and stunning 3-D effect
Sound: excellent on 48K as well as 128K – jolly little title tunes with simple in-game spot effects

General rating: simple, but original, fun and very addictive

Presentation	84%
Graphics	88%
Playability	88%
Addictive qualities	88%
OVERALL	87%

MASK II

Producer: **Gremlin Graphics**
Retail price: **£7.99**

Some nasties won't accept a 'game over' when they see it – VENOM, the association of evil people, is on the march again just months after its defeat in Gremlin Graphics's monochromatic key-collecting game MASK I (81% Overall in Issue 45). And so the agents of MASK are back in action (and in colour) too, saving the world in Gremlin's second licence based on the TV series and Kenner Parker toys.

Matt Trakker and his colleagues are faced with three missions. Firstly, the President of the Peaceful Nations Alliance has been kidnapped and without him a vital treaty cannot be concluded. He must be rescued and taken to a helipad where he can fly to the summit talks.

Secondly, VENOM has nearly completed building a base in the Middle East. And as you've guessed, they're out to control oilfields. The base can be destroyed, but only if a missile within it is located and detonated by the MASK team.

And thirdly, a large ruby wor-

PAUL

"This is an amazing change from MASK I. The whole concept is much more attractive and playable – with the graphics being the most impressive feature. However, though the action is fast and involving, I never felt in full control of what was going on; the collision-detection is very suspect, too, and lacks consistency. Still, it's much more interesting and better-looking than MASK I, and a much stronger tie-in."

82%

shipped by jungle monks has been purloined by VENOM and incorporated into a laser weapon. The gem

NICK

"The differences between this and the last MASK game are incredible. MASK I was just another boring scrolling-background game, but here the graphics have been excellently-drawn and colour has been used to great effect. Each mission is as exciting as the previous, because the objectives are so different, and MASK II is a top-class game."

90%



► MASK II: colourful graphics and varied gameplay

must be returned and the laser destroyed.

To combat VENOM, you start off by selecting your team members and vehicles. The right choice of vehicles is essential, though fortunately you can get different ones as the game progresses and conditions change.

There are five MASK vehicles: the Thunder Hawk (sports car/jet), the Rhino (an armed battering ram), the Rhino ATV (an all-terrain vehicle), the Condor (a motorbike-cum-helicopter) and the Gator (an off-road vehicle that converts into a hydroplane).

All MASK vehicles are heavily armed, because VENOM might attack in land-based craft, submarines or helicopters. If a MASK

vehicle is damaged, it can acquire extra armour – provided the damage isn't too severe. Otherwise it has to be abandoned.

Running out of fuel is another hazard, and the Thunder Hawk uses rather a lot.

It's bound to be a dangerous and exciting day for MASK. And no doubt at the end there'll be another licence.

COMMENTS

Joysticks: Cursor, Kempston, Sinclair

Graphics: very colourful with detailed sprites

Sound: few sound effects and a simple tune

General rating: a playable and attractive tie-in, much more lively and fun than MASK I (which wasn't too bad itself)

Presentation	83%
Graphics	83%
Playability	83%
Addictive qualities	80%
OVERALL	81%

ERIK: PHANTOM OF THE OPERA

Producer: **Crys**
Retail price: **£7.95 cassette, £9.95 disk**
Authors: **Mark Rivers**

First it was a novel. Then Frenchman Gaston Leroux's tale *The Phantom Of The Opera* became a classic silent film with Lon Chaney as the disfigured vil-

BYM

"Controlling Raoul is very awkward; you can't jump and shoot at the same time, which makes the nasties virtually indestructible, and their flight pattern makes it even more difficult to open fire on them. So Erik: Phantom Of The Opera is a very aggravating game. It just seems impossible to get through it."

73%

► Erik: Phantom Of The Opera: horribly disfigured

lain skulking in the shadows of Paris's great opera house. More films and an Andrew Lloyd Webber West End musical followed – and now Software Publishing Associates is launching its label Crys with the arcade adventure *Erik: Phantom Of The Opera*. (The company's best-known for its recently-launched budget label Pirate.)

Erik, once a pretty boy, has been horribly disfigured by a terrible fire. Using this as an excuse he seeks revenge on those he believes are responsible and becomes the eponymous Erik, Phantom Of The Opera.

He abducts Christine, the leading lady of the opera, and hides her in a labyrinth of tunnels and stairways beneath the opera house. But raunchy Raoul, the singer's paramour, is hot on the

ROBIN

"The primitive graphics of Erik: Phantom Of The Opera are quite off-putting, and the sound is sporadic and annoying. Playing the game isn't easy, though with practice controlling Raoul becomes second nature, and there's not much to draw the player into the action. It soon becomes boring."

48%

trail and sets out to track her down.

Erik has set loose some rather nasty things to get Raoul. Skulls bounce down on him, spirits float towards him, and opera masks scamper down stairs. By well-timed leaping, ducking and running, Raoul can avoid them. But it's far better to blast the bothersome things to bits, earning points and preserving energy for the next night's show.

Skulls and spirits might be frightening enough, but Raoul also has to contend with locked doors and find six keys before he can even get within singing distance of his loved one.

NICK

"There's no Michael Crawford or Sarah Brightman from the stage musical to cheer this up a bit, just a few bad sprites on a monotonous background. Raoul is represented as a sort of stick man with long legs and a finger that seems to shoot bullets! And the inlay claims the game to be 'a multi-colour, multi-directional scrolling arcade game', but the colour is in massive monochrome blocks and I certainly wouldn't waste my money on this in an arcade."

40%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair

Graphics: monochrome blocks, despite the inlay's claims

Sound: spot effects

General rating: unattractive and unrewardingly difficult

Presentation	48%
Graphics	61%
Playability	52%
Addictive qualities	45%
OVERALL	54%





HOW QUICK CAN YOU GET
AT YOUR SAVINGS WITH A
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IMPLOSION

Producer: **Cascade Games**
Retail price: **£8.95**
Authors: **Paul Laidlaw**

A white dwarf – a dying star – has been plucked from its position in space by an unknown force and propelled towards Earth on a collision course. Panic grows. This renegade star must be stopped. You are the pilot and air warrior charged with that task.

Something or someone has set up a series of eight defence grids around the white dwarf. To destroy the approaching colossus these must be stripped away.

You have a space fighter which can rotate, accelerate and decelerate, dive and climb. More importantly, it's equipped with a forward-firing double cannon.

Pure energy spheres drift in and out of the protective gridwork that surrounds the star. Cannon fire will make these spheres explode, and you can collect some energy crystals from the exploding spheres. Then you have a fresh source of energy for your shields and lasers.

You can also pass inside the grid, but it's very risky.

When all of the white dwarf's protective layers have been stripped away, the trench that leads to the centre of the star is revealed. You can now get to the core, where the final part of the mission has to be completed.

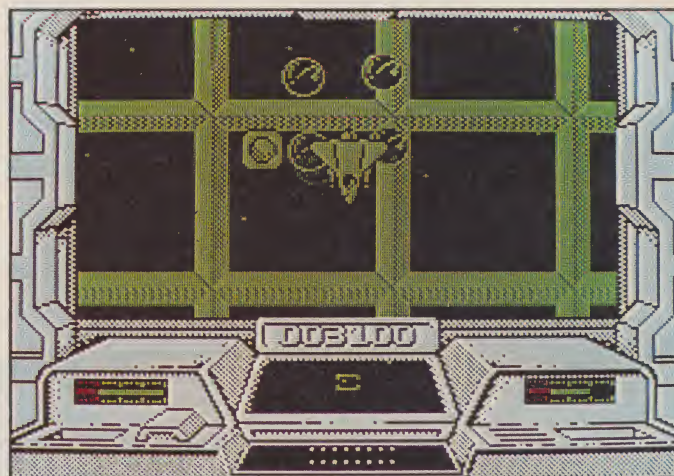
CRITICISM

● "Implosion can best be categorised as a simple shoot-'em-up. The playing area where all the animation takes place is monochromatic, which safely avoids any masking or attribute problems, and visually the game is unimpressive. Sound is lacking, too. The controls are simple to use, which makes it quite playable, especially as there are no complex instructions to absorb; unfortunately there's not much else to absorb the player. In *Implosion* either.

ROBIN

39%

● "Implosion is one of the most dull and uninteresting games I've



► *Implosion: simple, too simple*

played for ages. The graphics are monochromatic and very boring; you can weave through the grid for ever and ever but there's very little variation."

MIKE

45%

● "Implosion holds nothing special. Just flying about killing the odd alien life form isn't much fun; I've had more fun playing *Space Invaders* than playing this. There's one neat part where you can weave in and out of the grid, but that's about it."

NICK

30%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair

Graphics: monochromatic and unimaginative

Sound: not worth mentioning

Options: definable keys

General rating: plain and boring

Presentation	50%
Graphics	43%
Playability	37%
Addictive qualities	32%
OVERALL	38%

ACE 2

Producer: **Cascade Games**
Retail price: **£8.95 48K cassette, £9.95 128K cassette**

One of your spy ships has moved into position off enemy territory – so it's no great surprise when they send out a combat fighter to destroy the spy ship.

You must detect the aircraft before it reaches the spy ship. When you come face to face there may be no more than a dogfight, or it could be a full-scale ground-and-aerial conflict.

You take off in a fighter from an aircraft carrier at your home base.

BYM

"Yet more flight simulations... this one has more novelty, with face-to-face combat, but it's spoiled by the cramped, split screens, which don't leave much room for intricate graphics. Nevertheless, once you're engrossed in flying around the barren wastes the tactical part of the game gets progressively more addictive."

69%

The cockpit has all mod cons: radar, compass and pitch-and-roll indicators and an altimeter are all there.

Your fighter is highly manoeuvrable and can bank left or right, dive and climb. Engine power (shown on a thrust indicator) can be fine-tuned, and when three quarters of available power have been engaged, afterburners kick in, dramatically increasing thrust and fuel-consumption.

Speed is crucial to keeping the fighter airborne, because if you slow down too much the aircraft can stall.

Altitude has to be monitored,

► *Ace 2: a lacklustre flight sim*



NICK

"I like a good flight simulation now and then, but there's no gameplay in *Ace 2*. The graphics are OK and the presentation excellent, with a good loading screen and excellent packaging, but *Ace* is a cheap follow-up to a great original."

55%

too: there is a ceiling of 60,000 feet above which your aircraft cannot go.

On encountering the enemy, you have a range of weaponry available. Your *Ace* fighter carries aerial cannon, heat-seeking and radar-directed missiles, air-to-ground and air-to-ship missiles. All have quite different capabilities.

Still, what the enemy can do is equally drastic. When the enemy fires its cannon you can only take

evasive action, and you might end up scurrying back to the aircraft carrier for repairs.

Cascade's original *Ace* flight simulation earned 81% Overall in CRASH Issue 32.

DAVE

"This is the perfect flight simulation, allowing the aircraft enormous manoeuvrability. In many respects *Ace 2* looks like *Ocean's* *Top Gun*, but it's in a higher class. However, the colour is sparse, as is the the sound, and the playing area is rather small – though it still permits the two-player option."

78%

COMMENTS

Joysticks: Kempston, Sinclair

Graphics: split-screen display with unrealistic representation of movement

Sound: very simple spot effects

Options: two-player option

General rating: a poor imitation of *Ocean's* *Top Gun*

Presentation	78%
Graphics	50%
Playability	61%
Addictive qualities	62%
OVERALL	62%



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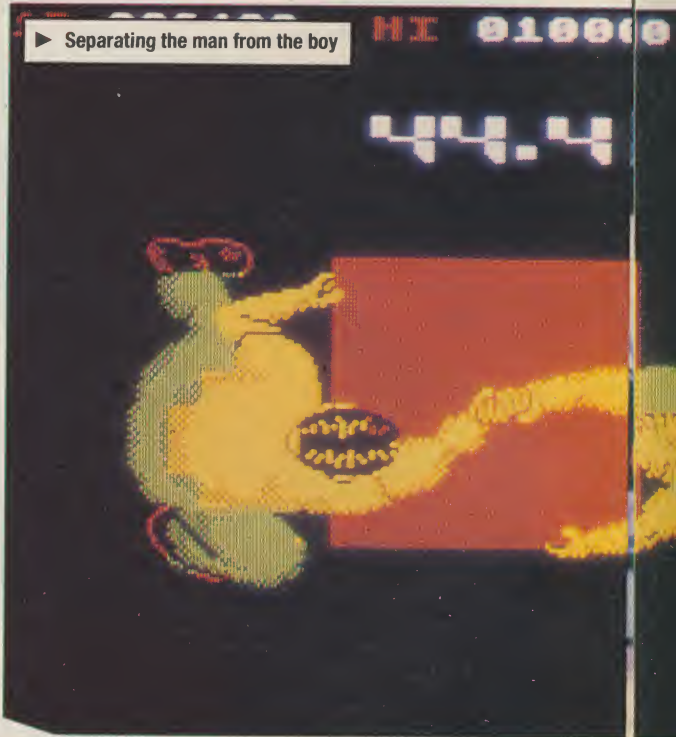
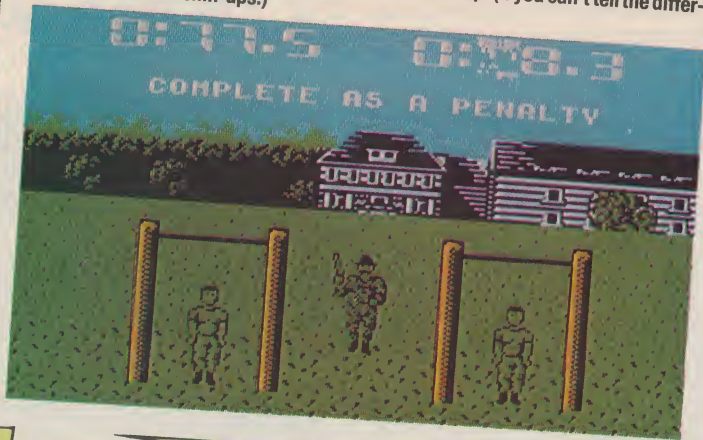
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► If you fail a single test, it's time for a physical penance – shown here in the Spectrum version and the original Konami coin-op. (If you can't tell the difference, do 200 chin-ups.)



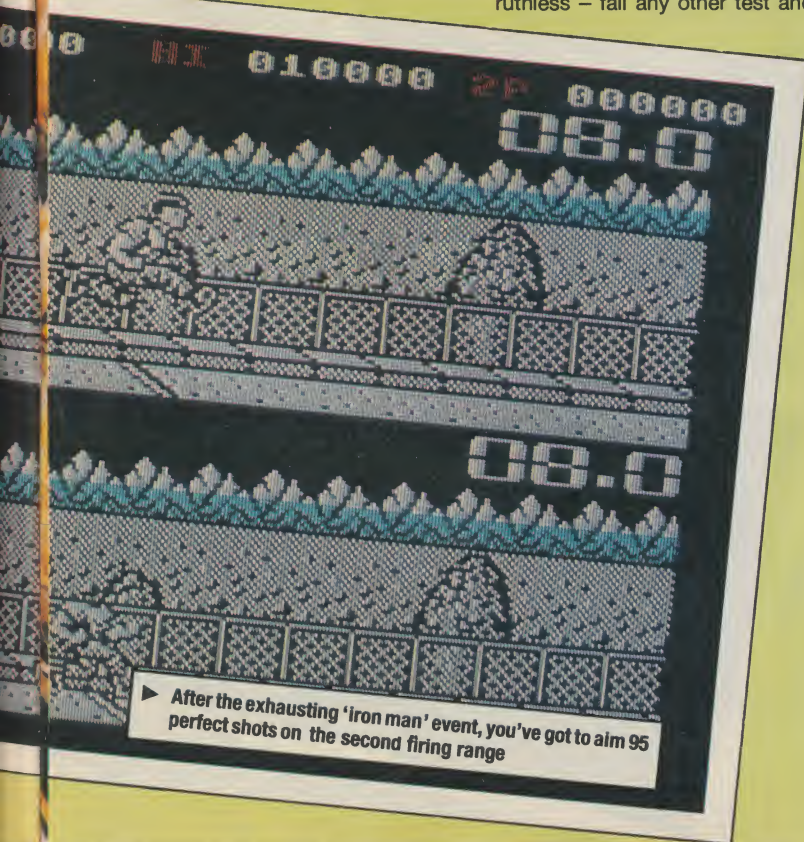
► Separating the man from the boy



► A race against time, exhaustion – and the other player

Producer: Ocean
Retail price: £7.95 cassette,
£14.95 disk
Authors: Andrew Deakin and Mike
Lamb, from a Konami
coin-op

C•O•M•E



► After the exhausting 'Iron man' event, you've got to aim 95 perfect shots on the second firing range

The guys who get through the US Marines Corps's combat school eat six Shredded Wheat for breakfast. And if you can join them and beat the time limit for completing seven gruelling tests in Ocean's *Combat School* coin-op conversion, you'll be a tough guy too – and there's a top-secret antiterrorist mission waiting to be done.

Your training begins with an assault course: walls of different heights and an arm walk. A meter shows the muscular power you're generating, and if you can keep it up it's on to the next section, the first firing range.

Targets appear from the ground and remain in sight for just a few seconds – but at least 38 must be hit, blasted by moving a multidirectional cursor.

The next event is the 'iron man' race. Only a good running speed can see you successfully through rough country strewn with boulders, water hazards and bridges; then you swim across a fast-flowing river full of logs.

Now you're exhausted – but the second firing range appears, and the challenge is to hit 95 robot tanks as they appear before you. From there it's on to show your bicep supremacy in an arm-wrestling contest.

This man-to-man trial of muscles is different from all others at the school because even if you fail, you're allowed to carry on training. Normally the instructor's more ruthless – fail any other test and

you're out.

And now your tingling arm must be brought under control, for accuracy is once more required on the third shooting range. As on the first, targets pop up for just a few seconds – but it's more complicated this time, because you have to *avoid* hitting red targets. Get one by accident, and a whole screen of targets (and potential points) is lost to you.

The final and hardest stage of *Combat School* puts you into unarmed combat with an instruc-

"Combat School – the coin-op, the game, the sweat, the joystick blisters! This is a faithful conversion of the arcade original as it's almost impossible to complete (perhaps a few POKES could deal with that!). Some of the stages are so gruelling it would be easier to do the tests in real life than in the computer version! The graphics couldn't be better, and the vivid colour (completely clashless), characters and backgrounds are all excellent. On the 128K version, there's excellent sound and the added luxury of not having to reload after a few levels. Combat School is brilliant on the 48K and the best 128K game around."
NICK 91%

tor. You can throw punches and kicks, leap in to attack and leap away again, and if you hit your opponent often enough and quickly enough you are the victor. But of course the opposite also applies – and if you fail this ultimate challenge you cannot graduate.

For all that, there's some pity left in those Marine instructors. If you can't complete an event or amass enough points within its individual time limit, after the indignity of a

"This is one of the wickedest packages around and guaranteed to destroy your joystick. There's plenty of variety, from swimming rivers to shooting tanks, and every level's playable and very addictive – you'll be surprised how much effort it can take to move a sprite! Combat School is one of the best games I've ever played."
DAVE 93%

"There are very few games on the Spectrum that actually make you sweat while you're playing – Imagine's Hyper Sports is one, and Combat School (from the same software conglomerate) the latest. If you've played the arcade game and thought it could never be done on the Spectrum, think again. This is the machine's most successful arcade conversion yet. The graphics are superb, and the 128K sound is more than just impressive; it's some of the best around, with tunes playing even while you're struggling in the events! Two-player mode makes the game very competitive, almost adding a new dimension, and indeed Combat School is the ideal Christmas present for weaklings and strong men alike."

PAUL

94%

few chin-ups you can return to the course.

And if you do extra well in an event, bonus points do wonders for your prospects of promotion when it's all over.

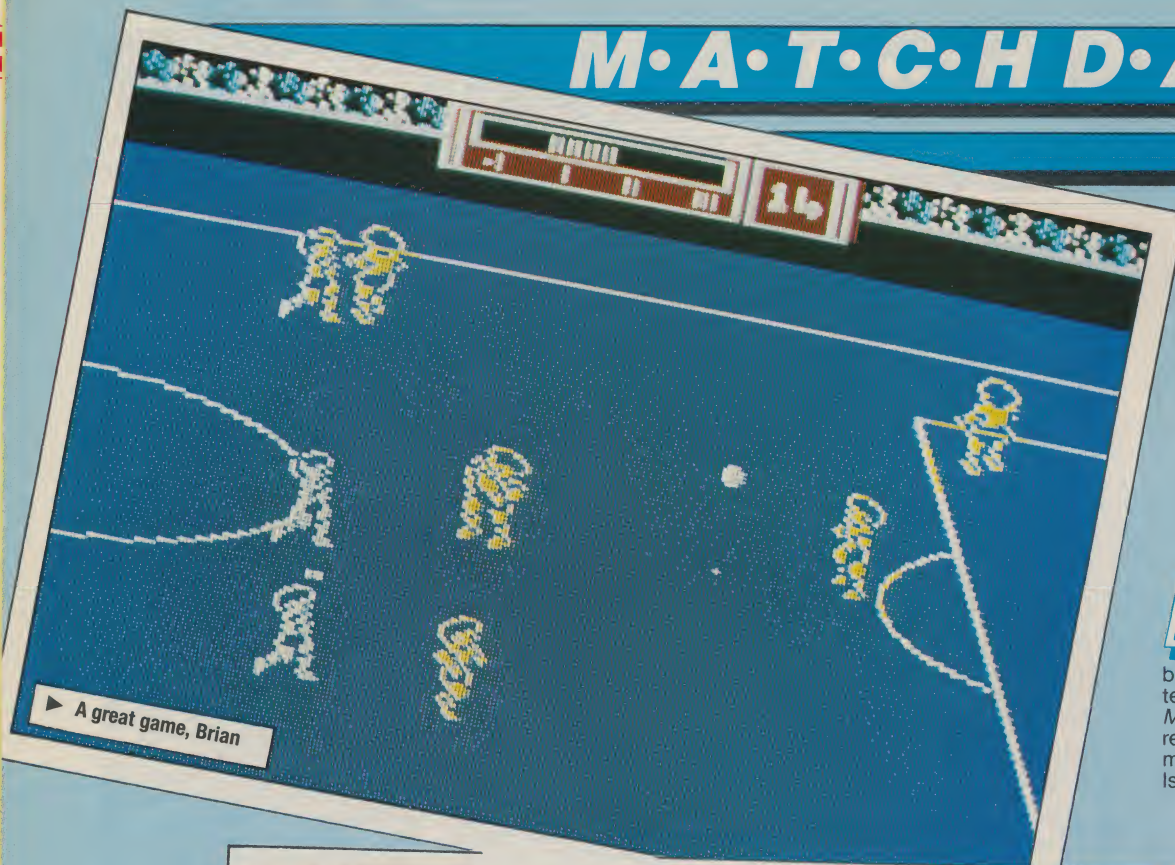
But it's never all over for a US Marine – if you manage to graduate from the school, all your newly-acquired skills are needed on a mission to rescue a hostage from an American embassy.

COMMENTS

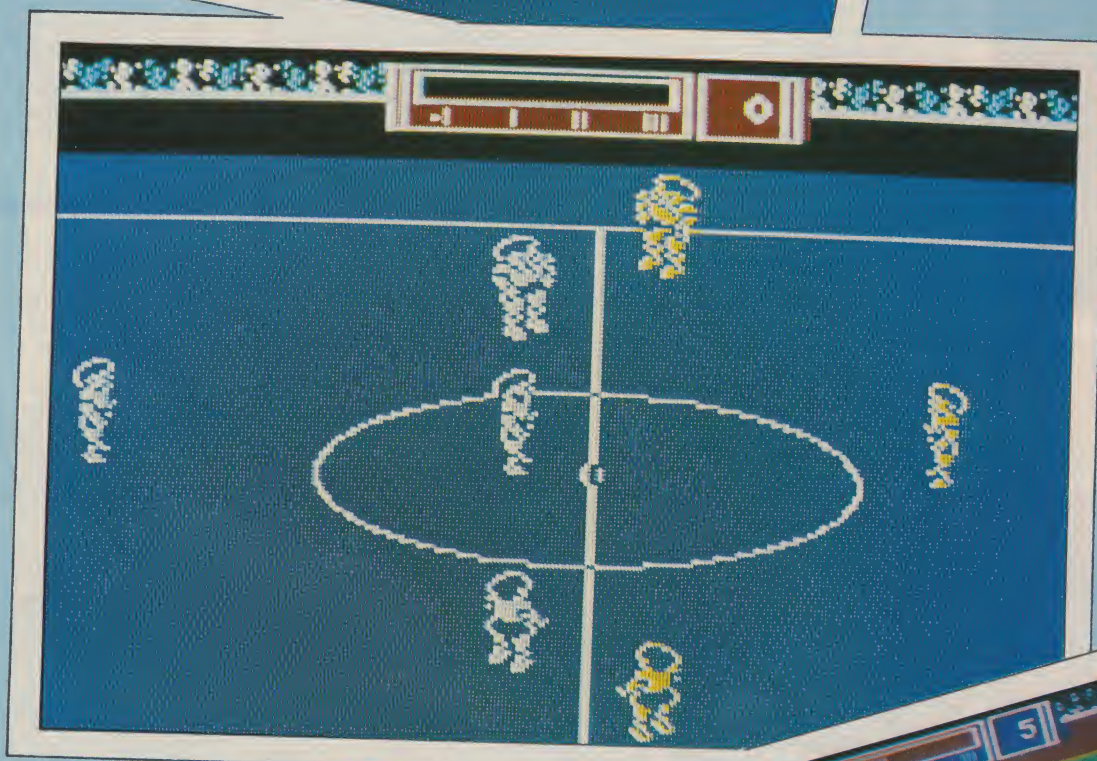
Joysticks: Cursor, Kempston, Sinclair
Graphics: excellent, detailed, no clash
Sound: stirring tunes
Options: two-player option; definable keys; demo of *Gryzor* – another Konami coin-op conversion imminent from Ocean – on 128K tape. But one minus point: multiloop is necessary on the 48K Spectrum.
General rating: a hugely addictive challenge of speed, strength and coordination that looks and sounds good too

Presentation	91%
Graphics	94%
Playability	93%
Addictive qualities	92%
OVERALL	93%

M·A·T·C·H D·A·Y II



Football, as they say, Brian, is a great game', and now the jockstrap's on, the boots are laced, embrocation glistens on muscular thighs, and *Match Day II* – the long-expected reworking of programmer Jon Ritman's *Match Day* (86% Overall in Issue 13, famous as the one we



Producer: **Ocean**
Retail price: **£7.95**
Authors: **Jon Ritman and Bernie Drummond**

A CRASH Smash

didn't Smash!) – is about to begin. So choose your teams and prepare to experience the full range of human emotions from 'over the moon' to 'as sick as a parrot'.

Your team can take part in a cup competition, a league championship, or one-off competitions against others or the computer. The match time can be set to 5, 10

"Jon Ritman has excelled himself with this outstanding follow-on from Match Day; he's obviously taken in all the constructive criticisms of the earlier game. Match Day II has every option you could ever think of, and loads more as well; the menus (all 17 of them!) are much easier and quicker to use than in Match Day, and the graphics have been improved. The back passes are a great addition – and very useful. Only the sound lets it down a little; otherwise Match Day is top of the league! (Sorry.)"

PAUL

94%

or 15 minutes per half, a skill level established and a choice made between attacking and defending tactics.

Each team has seven players, and a player gains possession of the ball when it hits him below the knee. (You can control two players at the same time if the ball is passed from one to the other.)

The power of each player's kick is controllable, and can be locked

on for shots at the goal mouth so you can use maximum force in an attempt to score.

Bouncing balls can be trapped if you carefully judge the height of the ball from the size of its shadow; dribbling and lofting are also possible, the latter done by kicking the ball while running.

And to create greater complexity and realism on the field, the Diamond Deflection System has been incorporated: when the ball strikes a player, its rebound takes into account not only the angle of the struck player, but also the direction in which he is moving and that of the ball.

If you decide to participate in a competition, fixtures are automatically decided and your opponents' skill increased as progress is made. But a code allows the competition to be saved and returned to later – so if your team isn't doing well you can have words with the

"For everyone who thinks kicking an inflated leather sphere around is fun, this will be THE game. Match Day II is a huge improvement on the original – not only is there now a vast front end of options menus, there've been some good changes made to the gameplay. It's the best football game around."

MIKE

84%

manager.

Programmer Jon Ritman and graphics man Bernie Drummond have also worked together on the Ocean Smashes *Batman* and *Head Over Heels* (Issues 28 and 39 respectively).

COMMENTS

Joysticks: Cursor, Fuller, Kempston, Sinclair
Graphics: functional 3-D
Sound: tune to open each match, and spot effects
Options: definable keys, two-player option, all the menus you can eat
General rating: Match Day is even better the second time round – there's more to do, and a skilled computer to beat

Presentation 96%
Graphics 84%
Playability 89%
Addictive qualities 91%
OVERALL 91%

"Match Day II has all the good features of the earlier Match Day, adds several more and comes up with the definitive football game. There's just about every option you could wish for – back kicks, corners, barging and two-player games are all available. The graphics are clear and well-animated, with nice little jumps when the player attempts to head a ball. And Match Day II is one of the most compelling games this year – the computer isn't easy to beat even on the simplest of levels, so there's plenty of gameplay, especially when you have two-player matches!"

ROBIN

94%

Reviews

RYGAR

Producer: US Gold

Retail price: £8.99

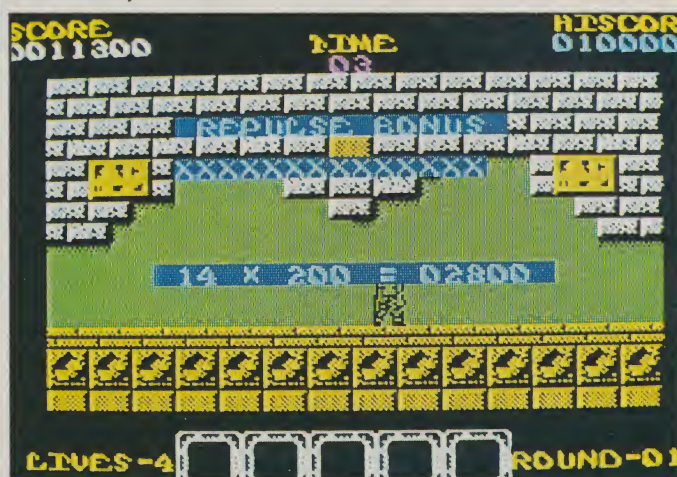
Authors: Probe Software, from a Tecmo coin-op

Future time. The Earth's youth is a distant speck, BT has long been bankrupt and Cliff Richard has just retired.

MIKE

"You can tell just by looking at Rygar that it's a coin-op conversion – it actually looks like it wasn't written to run on a Spectrum. And that's exactly how it plays! The graphics are dull and uninterestingly coloured, the first level is far too easy and the others offer no stimulation."

45%



► Rygar: acceptable, if you don't know the coin-op

PAUL

Out of this mayhem has come Rygar, the legendary warrior. Strong and silent, he speaks but one language... combat. Those who cross his dangerous path regret it – or at least they would if they lived.

But there are still many who resent Rygar's rule and seek to destroy him with the deadly sweetness of their touch – scuttling aardvarks, large-headed snerds, hideous haridans and grunting Goths. These are the dangers the warrior meets as he runs, ducks and leaps his way through the strange landscapes of the far future.

Rygar fights with the power of thunderballs, unleashed upon attackers. But even his fighting skills cannot get the better of a treacherous world, and gaping chasms of incredible depth and darkness await the hero's final fall.

As the eternal struggle rages between life and death, Rygar grows in power by gathering the icons that are revealed when he blasts parts of the scenery. But as the heroic Rygar travels further on his adventurous trail, he encounters ever more weird and deadly forms of futuristic life which (that's enough purple prose – Man Ed).

Probe Software's last release before Rygar was *Trantor* – *The Last Stormtrooper* (68% overall in Issue 46), for the GO! label run by US Gold. *Trantor*'s graphics were highly praised, but the CRASH reviewers felt it, like *Rygar*, was too easy.

"Not being much of an arcade player – stuck in sleepy Ludlow – I'm usually disappointed by arcade conversions after all the hype they get. But the main problem, graphics, has been overcome well in Rygar. The main character is a bit small, but the colourful parallax scrolling adds depth to the play area, making it a joy to play. And though the first three levels are so easy they're unnecessary, subsequent levels are harder and create a very addictive game. Rygar is one of US Gold's better arcade conversions."

70%

COMMENTS

Joysticks: Cursor, Kempston, Sinclair
Graphics: simple but not ugly
Sound: spot effects
Options: definable keys
General rating: acceptably playable, though early levels are too easy; the reviewers' major criticism is that *Rygar* falls further short of its original than most coin-op conversions

Presentation 69%
Graphics 53%
Playability 62%
Addictive qualities 57%
OVERALL 58%

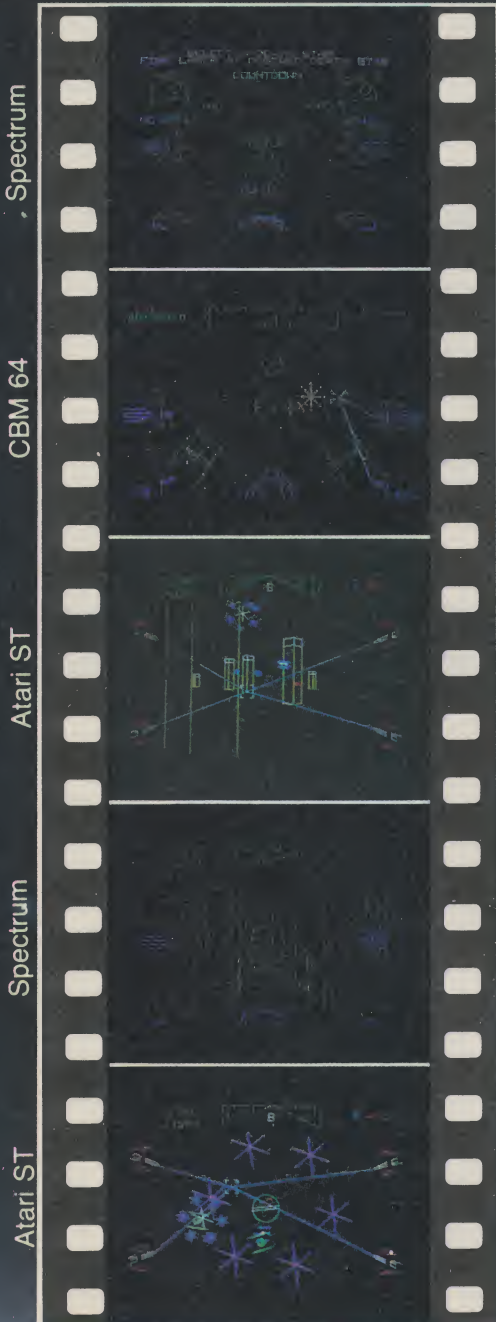
STAR

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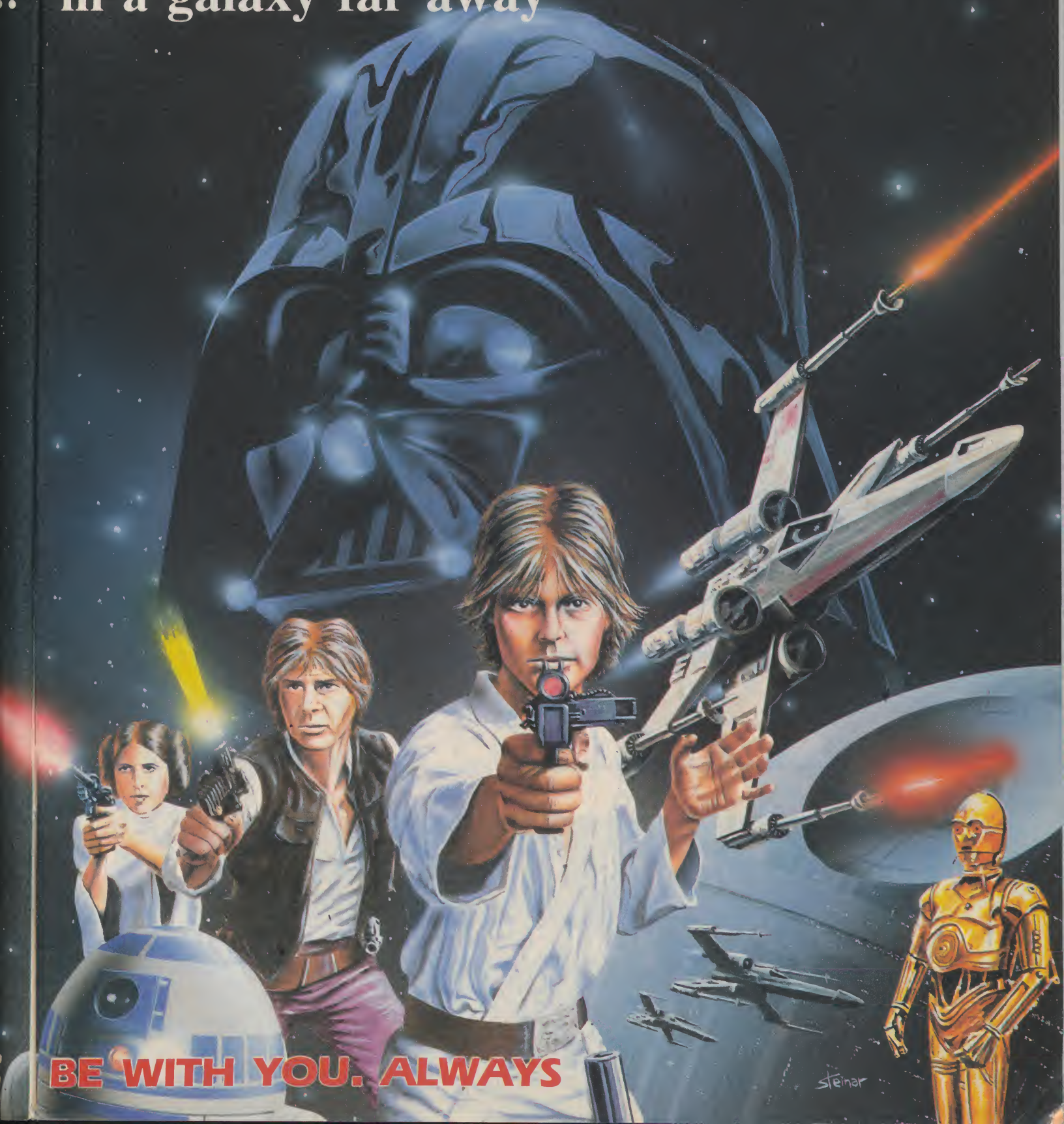


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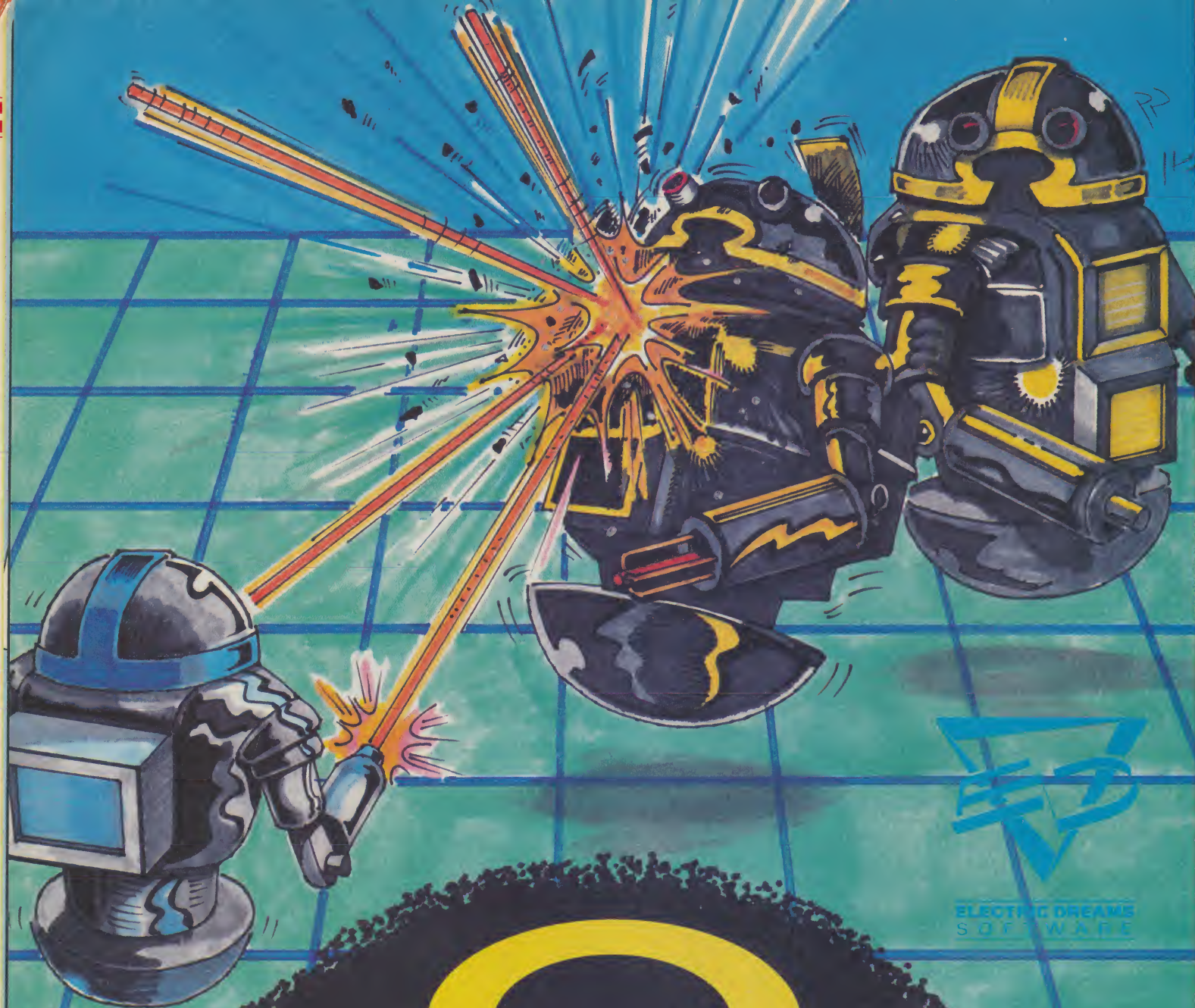
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CRASH Christmas Special 1987 23



what there is a demand for – and that does seem to be endless coin-op conversions etc.

In the Hotline Top 20 in the November issue, six games are conversions, and half the games are shoot-'em-ups in one form or other. However, that is not to say that the same old formula is a licence to print money, but I shall come onto that in a moment.

Fortunately, innovation is not necessarily synonymous with originality. The standard of current programmers and programming is still increasing at a steady rate, and hence new innovations in programming techniques are continually being developed. This is where the main problem of innovation seems to occur: a company spends a year developing a new game system for one single piece of software, but the game flops in the shops. And why is this? A disease I have labelled Croucheritis: the company has spent so much time on the implementation of an idea or technique that it forgot to put a game in the package as well.

In the long run, stunning graphics or digitised sound or whatever is only the icing on the cake; it is the playability that really counts. No matter what the game is, no matter how astounding the programming may be, no matter how original the idea is, if the game suffers in any way from its playability, it is of no use to the public.

Poor response to controls, doubtful collision-detection, painfully slow scrolling or whatever will mean the eventual downfall of a game, even if it has the most impressive window-dressing ever seen. The bad news is that it is this window-dressing that persuades the casual purchaser to part with his hard-earned pennies. He sees the game running in the shop, perhaps he has seen it previewed in a magazine and is superficially impressed. One rainy afternoon later, all he has for his cash is six minutes of noisy code and a cassette that is useless even as a blank.

This is where magazines like CRASH become so important: they can get beneath the giftwrapping and find the actual game inside. These findings can then be conveyed to the readership, and they then have someone else's opinion, other than the publisher's or programmers' as to the game's merits. Unfortunately, I feel CRASH has not been doing its duty in this department. I am not talking about previews, even though these are often misleading in that they make some quite average games seem exciting. But this is something that is inherent in the very nature of a preview; there'd be no point in showing us what is to come if it is nothing but dross and it has always been clear, in CRASH if not in certain others, that you have not seen a complete game, only a demo or some screenshots. What I am going on about is the reviews.

Obviously, a magazine is in a continual state of flux, forever trying to improve its content and design to woo more readers. Most of the changes within CRASH have been cosmetic as opposed to ideological and have improved the magazine over its four-year life. However, CRASH must not forget why it is there; it is essentially a software-review magazine. On this point I have to agree with Ian Kerr (Issue 46 Forum) on criticising the comment box at the end of the review. In fact, I have noticed a general drop in the standard of reviews over the last year.

Reviews have (with certain exceptions) been far shorter in an attempt to cram more games in. This is fine as far as the description of the game part goes, as we can read all that on the cassette inlay in our local store, but it is not so satisfactory when appertaining to the player's criticism, which in some cases is brief to the point of obscurity. It no longer tells us enough for us to judge for ourselves without actually buying the game – when it becomes too late. One example in the November issue was on page 28 in the *Action Force* review where Paul remarks '... though the idea is simple the awkward control method makes its appeal short-lived ...'.

What 'awkward' control method? Since the keyboard-play and control-keys comments are no longer part of the review there is nowhere to look to find out. What I am trying to say is that the reviews should become more detailed as games become more complex, rather than less so. If space is the key factor, then it seems logical to keep the reviews short, but have a much larger and all-encompassing comments box at the end of the review, or a system of notes rather than solid editorial.

All this said, I still find that the reviews in CRASH are the most reliable by far, and an important source of reference before buying any new game.

I'd like to finish on a lighter (if somewhat cynical) note. As we are continually informed by the media, Christmas is once again around the corner and with it come the highly prestigious CRASH Readers' Awards. I'd like to propose a new category – the most overrated game of the year. This would differ from the worst game of the year in that any game can be bad, but it takes something to convince us that it is great, and only now in retrospect do we wonder why we ever played it, let alone bought it.

Past winners could have included *Jet Set Willy* – for being programmed in such a way that the game was impossible to finish without cheating due to the Attic Bug and an invisible object that couldn't be reached. *Sabrewulf* – for being nothing but a reworking of *Atic Atac* but with trees. *Wizard's Lair* – for being a slightly more complex conglomeration of *Atic Atac* and *Sabrewulf*. *Knight Lore* – yes, the graphics were amazing but it's a shame Ultimate

forgot to put in a game. *Sherlock* – which opened up new frontiers in interactive boredom.

No doubt I'll be burned as a heretic for taking the names of some of the industry's sacred cows in vain but such an award, as all awards, can only be made from purely subjective opinions.

Keep up with the good work, Lloyd.

Anthony Ruben, Beckenham, Kent

Barnaby tells me your suggestion for a new Readers' Award is used in this issue, on page 157.

A rubber-keyed Spectrum-owner? The imagination boggles!

Seriously, is it really necessary to know WHAT the awkward control method is? Surely knowing that a trustworthy reviewer considers the control method awkward is enough. You don't have to know why it's awkward. And after all, if you haven't bought it and played it you'll never really understand why the control method is awkward anyway!

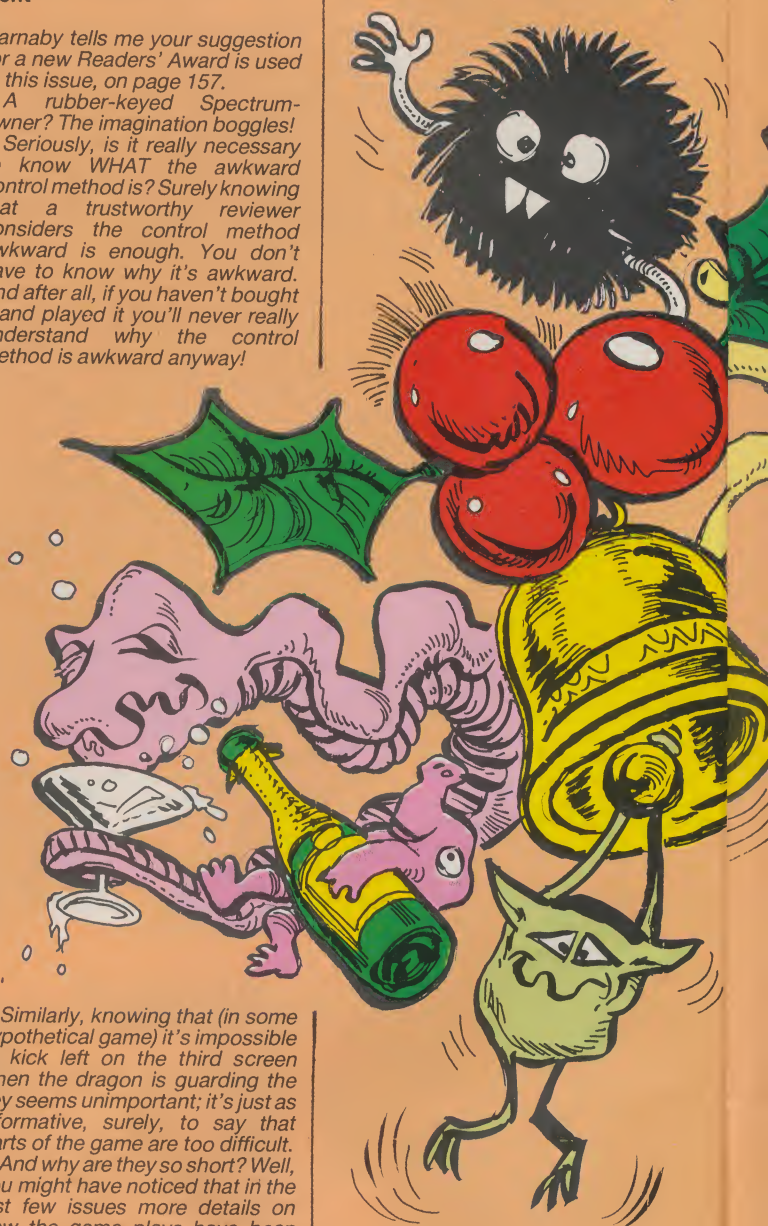
NO COMMENT

Dear Lloyd

I am writing about Ian Kerr's letter in CRASH Issue 46.

I have been getting CRASH since Issue 2 and I agree with Ian completely that the comments box is getting too small.

I would prefer it if you kept the comments on keyboard control and skill levels, too – I like to know how many keys the game has.



Similarly, knowing that (in some hypothetical game) it's impossible to kick left on the third screen when the dragon is guarding the key seems unimportant; it's just as informative, surely, to say that parts of the game are too difficult.

And why are they so short? Well, you might have noticed that in the last few issues more details on how the game plays have been going in the long descriptive introduction (where minor aspects of scenario are now omitted) rather than in the criticisms; and sometimes there's just not much to say about a game other than a quick summary of graphics and gameplay! It would, of course, be possible to go to absurd lengths, drop all features and regular columns and give each review a few pages, delving into the minutiae of every sprite and scroll. Should we do this? What do other readers think? What does the next letter think?

LM

I used to decide to buy a game just by reading the CRASH review but now I have to go down the city centre just to look at the inlay card, to see whether it has got enough screens and to make sure there aren't too many keys etc.

I hope that enough people write in to make you change it back to CRASH's old standard.

Gary Harris, Headington, Oxford

You obviously have this thing about keys, Gary! But you should bear in mind that if there are – by common consensus – too many



keys, or a spectacular (or disappointing) number of screens, the reviewers and comments box can, and do, still mention it. The point of reducing the comments box wasn't to rule out mentioning some aspects of a game – just to avoid being tied to a routine of listing control keys, screens etc when they were quite irrelevant to the value and interest of the game. And the function of the comments box and percentages is to summarise, not supplement or justify, the criticisms; which was the point Ian Kerr missed.

LM



CONFUSED . . . ?

Dear Lloyd
As a trusty reader of your wonderful magazine (slurp slurp, lick lick) I am writing to you, my agony uncle, for some helpful advice, which I am sure you can give. I wouldn't mind paying £2.25 for the magazine as long as you're still there (I hope flattery gets me everywhere).

I have recently sold my faithful Speccy (rubber-key version) so that I can purchase a (hopefully) better computer. 'What could be simpler?' I hear you cry! Well, first of all I thought about buying a Spectrum +2, then an Atari; I've even contemplated rebuying my old Speccy. I have nightmares where all these computers are crying out to be bought. Every time I see a computer I think of buying it. As a last resort I am turning to you (no disrespect I hope).

The computer I want should be between £200 and £300, and I mainly use computers for games, but I like to do the odd spot of

programming.

By the way, don't let your judgment be swayed by whether I'll still buy CRASH after I've got my new computer, because whatever computer I have I'll always buy CRASH (not really). So please help me solve my dilemma.

Jonathan Khan, Broxbourne, Herts

You have an easy life of it, dear boy (said he putting on his agonised-uncle voice). Try growing up and becoming a businessman who needs a new computer AND THEN SEE what an impossible choice there is! No, you're enjoying the best days of your life at the moment. Sounds like you need a +2 and some change left over; because there wouldn't be much from the purchase of an Atari, not with all the bits you discover you really need. (Back to Lloyd voice . . .).

LM

THREE-DEE

Dear Lloyd

When I bought the November issue of CRASH I found these strange glasses in it. I tried them out on the special pictures and wow, brilliant, then a thought struck me (out of the blue like): why can't the software houses use the same technique?

Think of games like *Starglider* with this 3-D style. It would bring a totally new perspective to the graphics. The graphics would almost come out of the screen or go back to give depth. This may bring some problems like collision-detection but these could be overcome.

On a different note, here is my Top Five for 48K music:

- 1 *Agent X*
- 2 *Chronos*
- 3 *Ping Pong*
- 4 *Top Gun*
- 5 *Short Circuit*

Stephen Newell, Lordswood, Southampton

It has already been tried, years ago. Postern released a game called Three-Deep Space and it was a technical disaster (the game wasn't too hot either): the glasses were uncomfortable to wear and caused eyestrain, and the spaceships seemed to be repeated as though you had just drunk too much alcohol. However, Mastertronic were showing a 3-D Sega game with glasses on their PCW Show stand, and I'm told that was quite effective. Otherwise, I should stick to Freescape – it's the new dimension!

LM

I don't often get the chance to comment, but having seen it, I feel I must disagree with Mike Dunn's obsession with the video of Buckaroo Banzai etc etc. While the comic-strip element is cleverly interwoven, the polyglot imagery and indefinite plotting shows it to be the ravings of a callow director who appears to have purchased prefabricated slabs of ideas and bunged them all in to appeal to confused trendies; I wonder why they don't let me review videos?.

If you disagree with me (that doesn't include you, Skippy) you'll no doubt write in the New Year to LLOYD MANGRAM, CRASH FORUM, PO Box 10, Ludlow, Shropshire SY8 1DB and tell me . . .

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GOING TO BED WITH



CRASH is a rare beast among magazines – everything short of the printing is done by a small team based in Ludlow, Shropshire. Here's a short tour of the process, from writing to the final details of design.

► To 300,000 readers, CRASH's public face is its writers – and none is more written-to than Playing Tips Editor Nick Roberts. Spending hours at the Towers after school every day, Nick tests all the tips and POKes that arrive (well, *nearly* all . . .) and files them for future use.

Choosing each month's maps is a task too – there's never enough space, and that's the perennial complaint of writers and editors (except when the deadline is really close and they start complaining there's too *much* space to fill).

Meanwhile, other writers at the Ludlow headquarters are working on reviews and features, while out-of-house columnists like Philippa Irving and Simon N Goodwin slave away over hot Spectrums in their own corners of the country, phoning in occasionally to discuss what they're writing.

And as the games come in for review, photographers Cameron Pound and Michael Parkinson hurry to get the screenshots taken – always shooting as many as possible in case the game's an unexpected Smash!



► The writers may be the magazine's public face, but between the writers and the printed words there's a series of editors. Usually a finished article goes first to Subeditor David Peters, who corrects any mistakes, double-checks with the writer if something doesn't make sense, and often has to cut the piece to fit the allocated space.

Then the polished product comes to Managing Editor Barnaby Page (pictured), for a final read-through before it goes on an Amstrad disk and down the road to Tortoise Shell Press, a local printing company which typesets all of CRASH, ZZAP! 64 and THE GAMES MACHINE.

Besides choosing pictures, writing sarcastic captions and hurrying everyone else, Barnaby also puts typesetting codes in the article so it comes out in the correct size and typeface – blame him for the occasional *mi stakes* Lik- Ωthis.

► Copy (the journalist's and ad man's jargon for written material) comes back from the typesetter on bromide paper in long strips of text. It's photocopied so the editors can check for any mistakes – you always miss something on the screen, somehow – and sent up to the Art Department where designers Markie Kendrick (pictured) and Wayne Allen make it look like a magazine.

They stick the strips of text down on boards the size and shape of a CRASH page, leaving spaces for pictures, blowing up (enlarging) or reducing (shrinking) headlines on a process camera, and remembering all the fiddly bits like keylines (the lines that separate parts of the page) and page numbers.

Black-and-white pictures are made into photomechanical tints (PMTs) on the process camera – because mono photos are made up of every shade from black to white, but a printing press can only handle solid black and solid white.

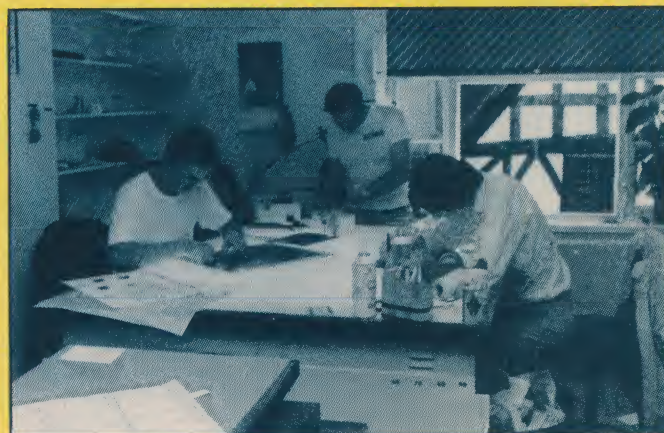
A PMT is made up entirely of minuscule black dots and white dots, so it can be used for printing, but it simulates shading by subtly increasing the concentration of black dots as an area grows



darker. (If you look at any of the pictures on this page through a powerful magnifying glass you'll see exactly how it works.)

When all that's done the patches arrive – single lines or paragraphs of text typeset again with mistakes corrected. They have to be stuck down in the right place, and sometimes it's a race against time to get the corrections in.

Finally, the page is ready for colour mark-up . . . and by now someone in film-planning is probably breathing down the Art Department's neck.



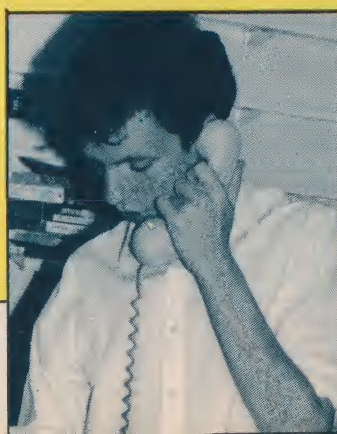
► The film-planners add colour to pages. Every bit of coloured text or background (photos are a different story) is a combination of magenta (a purplish red), cyan (green-blue) and yellow in different strengths. Those three form a set of primary colours, so any colour can be created by mixing them in different strengths.

The Art Department's designers mark each page with the mixture of colours required – for instance, the Forum page on the back of this was marked '50% yellow, 30% magenta'. (It's just a colour cocktail, really.)

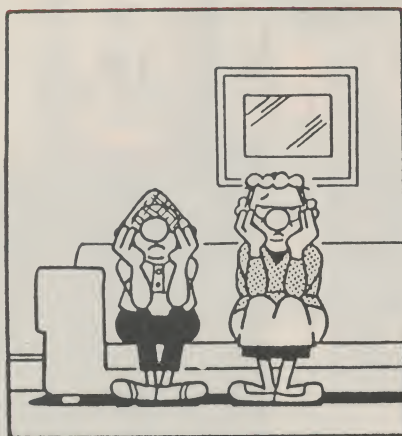
Then the film-planners prepare a film for each of the three colours, by masking out the bits that aren't that colour and shooting it on a special camera. Another piece of film is shot for the ordinary black text and keylines. And all that's done for every page.

But the millions of shades of colour photos are far too complex to do by hand, so they're sent to Scan Studios in north London where a laser-scanning machine does the same job, producing those four films (called separations) for each picture. The separations come back to Ludlow where they're slotted into the page's film.

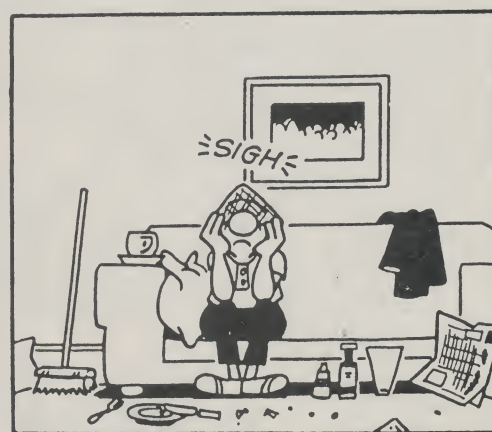
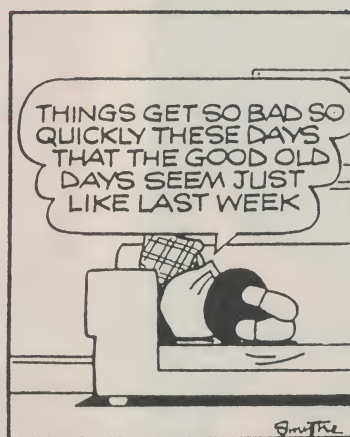
When every page has been shot to film, the issue 'goes to bed' – work's finished for the Ludlow team (except the Production Controller, standing by to deal with any last-minute printing problems – and the accountants waiting for the money to flood in!) We send those films to Carlisle Web Offset, they run off 130,000 copies and . . . Here it is.



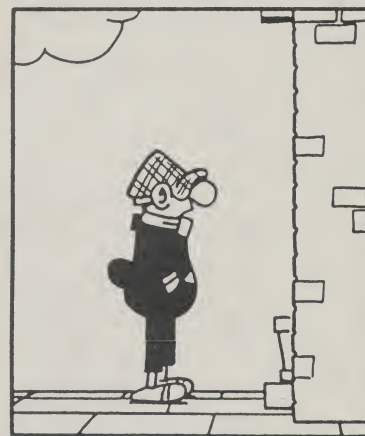
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Screenshot from Amstrad version.



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Screenshot from CBM 64/128 version.

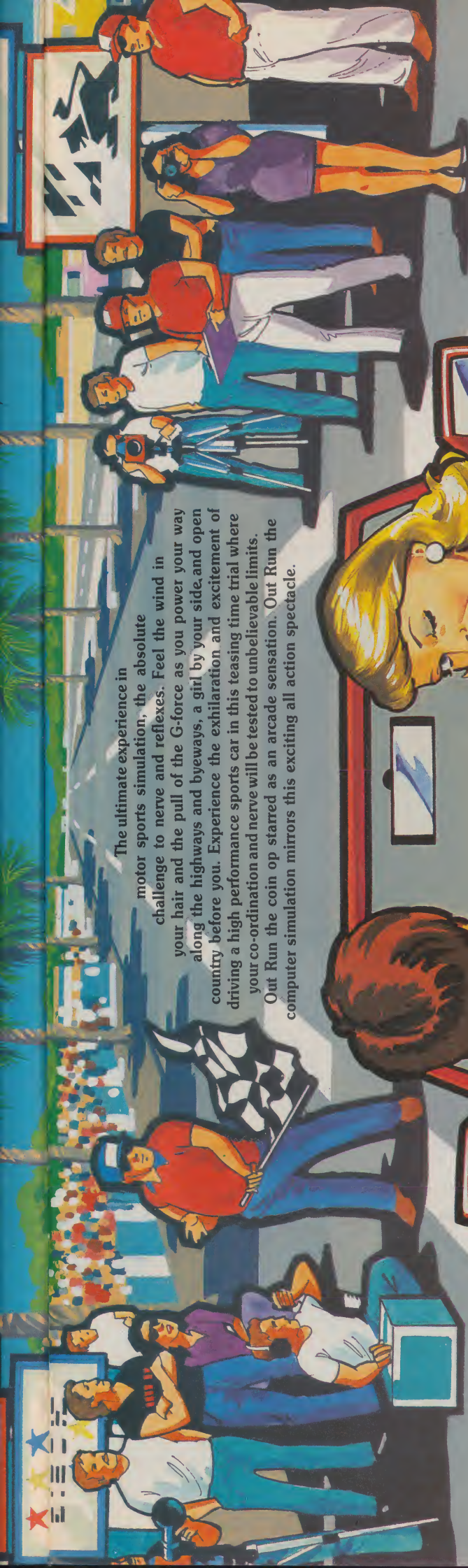


Screenshot from Spectrum version.



Screenshot from Atari ST version.

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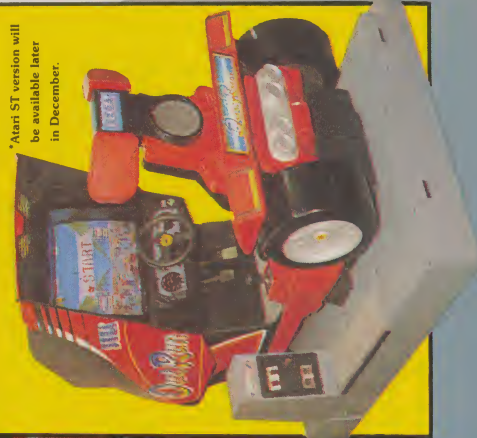
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A SALLY DOWN THE ALLEY

JULIAN RIGNALL and DANIEL GILBERT
review the New Year's arcade action – as
seen at the Associated Leisure Preview '88
trade show

SUPER SELECT SYSTEM

Arcadia

Arcadia, Mastertronic's arcade subsidiary company, has just released the *Super Select System*, a multiplay arcade machine based on its Amiga

board system. The system comes in two formats: *Sports Simulation* and *Arcade Action*, and each has five different games.

ARCADE ACTION

■ The *Arcade Action* setup offers five games, ranging from a traditional beat-'em-up to an unusual concept of sport in the future.

Ninja Mission is a conversion of the Commodore beat-'em-up/arcade adventure. The player takes control of a ninja hero and enters the evil Akuma's palace to retrieve seven stolen jade idols, battling gangs of savage guards.

The graphics are excellent, with lovely character-animation, and some neat backdrops. It shouldn't take beat-'em-up experts too long to complete the mission, but *Ninja Mission* is highly enjoyable nonetheless.

Blasta Ball is, again, based on a (mildly addictive) Commodore game, *Hyperbowl*. Viewing the scrolling action from above, you take control of a ship, trying to drive a large moving puck into the opponents' goal. The concept is very simple, and unfortunately it doesn't hit the mark as an arcade game. The graphics are colourful, but the gameplay just isn't addictive enough to spend more than a few 10ps on.

For shoot-'em-up fans there's *Xenon*, a vertically-scrolling progressive blaster. A craft which can change from tank to aircraft is guided through 16 sectors of frenetic action, gathering extra weapons as the mission progresses to create a very impressive armoury. Each sector has its own guardian which must be destroyed to progress to the next, and none give up without a fight!

SPORTS SIMULATION

■ Like the *Arcade Action* package, *Sports Simulation* offers a wide variety of games, most of which have been converted from home computers.

One of the most notable conversions is *Arcade Leaderboard*, a slightly tweaked version of the classic US Gold golfing game (80% Overall in Issue 39) which retains all the original's playability. You play the course against a time limit, and trees, bunkers, rivers and lakes make the going extremely tough. Extra features include sampled voices, an animated instruction screen and a map of the course. It's certainly an unusual and very entertaining arcade game – go for a round.

The highly successful budget darts game, *180*, has been given the arcade treatment and renamed *World Darts* (Mastertronic's Spectrum version earned 72% in Issue 35). In gameplay it's virtually identical to the computer game, and the player challenges a series of

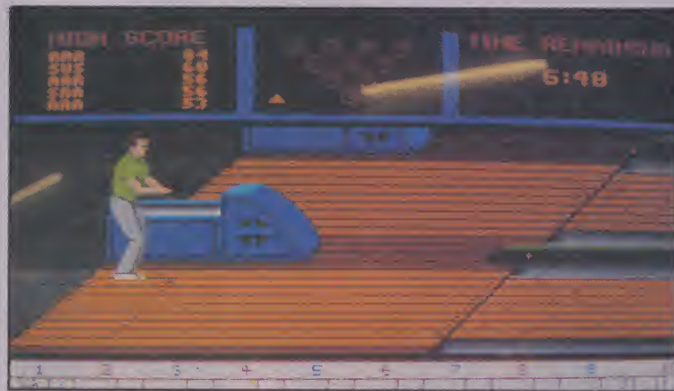
increasingly adept computer opponents at a match of 501. The graphics and sound are both superb, and the gameplay has a lovely feel. *World Darts* isn't the sort of game you'd expect to find in an arcade, but it's surprisingly addictive.

SportTime Bowling, however, is a very weak bowling simulation based on the dire *Strike* budget game (40% from M.A.D. in Issue 41). It doesn't play well, the graphics and sound are poor and it hardly captures the thrills of bowling. Not one to break open a piggy bank for...

Offering more playability but also suffering from weak graphics is *SportTime Table Hockey*, a simulation of the one-on-one air-hockey games often found in seaside arcades. The fast action is enjoyable at first, but it doesn't take long to lose its appeal.

Pool is a difficult game to convert to a video format, but Arcadia has managed to capture the game's feel and spirit with *Pool* and its realistic ball movements. *Pool* is definitely one of the best games of its type, and should be checked out.

Arcadia is also planning *Basketball*, *Football* and *Tennis* simulations specially for the *Super Select System* – we'll keep you posted.

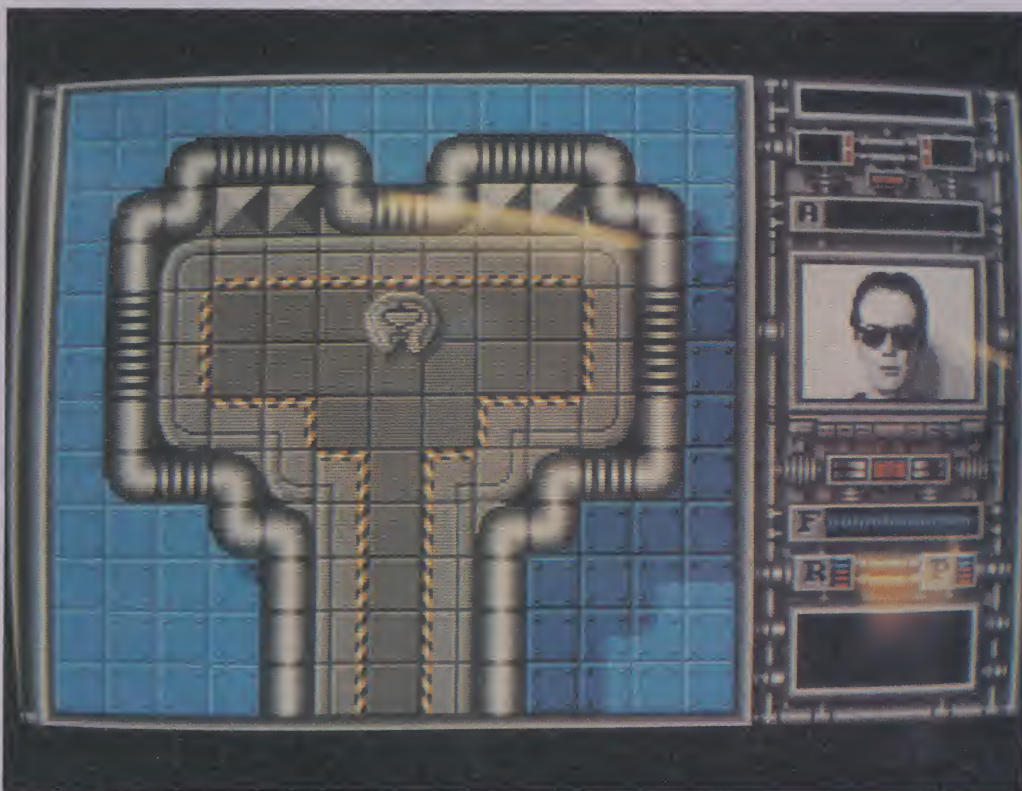


checking out.

The other two games on *Arcade Action* are *Space Ranger* and *Sidewinder*. The former is a horizontally-scrolling shoot-'em-up and the latter requires the player

to pilot a craft through a 3-D maze. Neither were ready at the show, but sound promising.

► Fast and furious action in *Xenon*



AAARGH

Arcadia

■ Among Arcadia's new dedicated games is *Aaargh*, a smashing, smashing game where one or two players can be a pair of terrible monsters – Godzilla and a giant Cyclops – and go on the rampage through a series of towns and cities. The action is displayed in 3-D, with the monsters walking 'in' and 'out' of the screen.

The first port of call is a tribal village, and the gruesome twosome stride around the village, smashing down houses and setting them alight. As buildings are wrecked, the inhabitants stream out and are stomped to death, picked up and eaten – very enjoyable!

Beneath one of the houses is an egg, which is revealed only when the building is razed to the ground. If the egg is picked up, both players get the chance to increase their score in a bonus stage. The monsters face one another and fight, the winner claiming the egg and a large points bonus. After this violent interlude, both creatures return to stomp and smash the next location. Later stages include Egypt, the Wild Frontier, China and a Greek temple:

The destructive gameplay is straightforward, but extremely absorbing, and the highly detailed graphics and superb sound effects enhance the action immensely. *Aaargh* is one of the best arcade releases in months.



STREET FIGHTER

Capcom

■ Capcom's latest (which CRASH previewed in Issue 44) is a traditional one-or-two-player beat-'em-up played across a series of backdrops, very much in the *Karate Champ* mould. However, it adds a new dimension with pneumatic punch buttons, large rubber pads that are bashed to make the onscreen fighter punch out – and the harder they're thumped, the more powerful the hit.

The action is certainly gratifying, with great feedback from the buttons, but once the novelty of hitting the machine wears off there's very little to draw you back.

ROADWARS

Arcadia

■ *Road Wars* is Arcadia's one-on-one 3-D shoot-'em-up in which one or two players drive battlespheres (futuristic tanks) up an infinitely long road and destroy oncoming hazards.

The action is very simplistic, and there's little to do other than dodge or blast approaching objects. It doesn't take long for it to lose its appeal.

ROCKFORD

Arcadia

■ *Rockford*, the arcade version of First Star's evergreen classic *Boulderdash* (remember the Front Runner Spectrum version back in 1984? 93% in Issue

12...), is now finished and ready to enter the arcades.

There are 40 levels set across ten different worlds, each having its own theme, with the dirt, boulders, diamonds, and even Rockford himself taking on a different appearance in each.

But the graphics and sound are disappointing, and the gameplay is very tough, requiring lots of skill and an understanding of the game's workings.

► Beat those buttons in *Street Fighter*



Seqa

If the plane is going fast enough and the joystick is wrenched left or right, the plane rolls and the entire screen spins disconcertingly. Occasionally enemy planes and homing missiles close in from behind, and this is where the afterburner throttle comes into play – pulling this back sends the plane roaring off at a tremendous speed, with luck losing the pursuers in the process. At regular

Many arcades are charging more than 50p for just one go, which is a vast overpricing. *Afterburner* may be impressive to look at, but it's not very enjoyable to play.



► **Afterburner:** 'colourful and incredibly fast 3-D graphics', but overpriced and underinteresting



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CHRISTMAS COLLECTIONS

ELITE gives its old hits a new lease of life on the compilation label Hit Pak. The latest compilation is *The Elite Collection*, a strong two-cassette assembly of well-known Elite classics. They're all very playable, ranging from the very old *Bombjack* and innovative *Frank Bruno's Boxing* to recent successes such as *Paperboy* and *Ghosts 'N Goblins*. And on the second cassette is a previously unreleased Elite game, *Battleships* – yes, a Spectrum version of the pencil-and-paper classic. But to buy it all at £14.95 you'd have to be a dedicated Elitist.

PAXMAN PROMOTIONS, a subsidiary of the Prism Leisure Corporation, has released two 'theme' compilations – which Paul Sumner predicted in Issue 45 would be the things of the future, after the success of Ocean's *Game Set And Match*. At £4.99 each Paxman's *Thriller Pack* and *Sports Pack* represent good value, but sadly the games aren't that attractive. The six loosely-related games on *The Thriller Pack*, all previously released, are more memorable for their hype than as actual games. And *The Sports Pack* is a poor man's *Game Set And Match*.

US GOLD's recent compilation *Summer Gold* is now partnered by *Solid Gold* – probably the house's greatest compilation yet! Every game is very playable, and the collection covers a wide range from flight simulators like *Infiltrator* and *Ace Of Aces* to the CRASH Smashes *Winter Games* and *Gauntlet*. Sadly *Leaderboard* didn't hit it off with the Spectrum like the others did, but it still fits in the package well.

WHETHER you're still looking for last-minute presents or someone's cheque is burning a hole in your pocket, you're bound to find something to light your candle in the Christmas season's spate of compilations.

They come from software houses large and small, specialised and general; they range from £4.99 to £14.95; they come in all shapes and sizes, from boxes a foot long to laminated video-size boxes down to the (now) ordinary double-cassette boxes (for which we still have no racks!). You may not have anywhere to put all these different sizes, but they sure look pretty on the retailer's shelf.

But some small independent retailers have great problems with the big, bold packaging of compilations, and when space is tight they usually end up at the bottom of the pile.

And some compilations aren't even available in independent shops this Christmas – not because of the packaging, but because they're distributed on limited exclusive deals with high-street multiples. For instance, Gremlin Graphics's *Ten Great Games* is currently only available from chains like WH Smith and Menzies. It's strange the indies are treated this way when they account for 75% of all software sales...

DOMINIC HANDY reviews compilations

HEWSON is eschewing the more-is-better theory of many compilations and putting just four Smash hits on a tape entitled exactly that. *Four Smash Hits* includes two of this year's top shoot-'em-ups – *Exolon* and *Zynaps* – as well as *Ranarama* and (like Beau Jolly's *Five Star Games Vol. 3*) *Uridium Plus*. It's available on +3 disk as well as cassette.

OCEAN's compilations always provide value for money. In October *Game Set And Match* sent Spectrum sportsmen crazy, in November the shoot-'em-up collection *Live Ammo* arrived and now Ocean looks set to have a happy Christmas and a VERY prosperous New Year with the final 1987 release, *The Magnificent 7*. And guess how many games are on it... eight!

If you thought Ocean's previous compilations were hot stuff, wait till *The Magnificent 7* melts the snow with Ocean's greatest hits – like the mind-blowing *Frankie Goes To Hollywood* and *Head Over Heels*, arcade adventures such as *The Great Escape* and *Short Circuit*, leaders in their class like the mindless *Cobra*, and bat and ball with *Arkanoid*.

And the most interesting addition is *Wizball*. Reviewed in CRASH Issue 45 just a few months ago, it gained a Smashing 92%, and here it is already on an action-packed compilation.

Ocean is backing the +3 with a disk version of *The Magnificent 7*.

GREMLIN GRAPHICS are the ones to call if you're looking for ten great games... and Gremlin's *Ten Great Games* compilation gets the CRASH award for Hope-Raising Packaging Of The Month! The box measures 38cm x 20cm and looks tremendous, but it holds a measly two cassettes. There's a whole range of Gremlin goodies on those two tapes, though: the attractive *Monty On The Run*, the gun-toting *West Bank* and even the original *Jack The Nipper*.

And for those of you who prefer playing with balls they've also included *Boulder*, *Trailblazer*, *Footballer Of The Year* and *Krakout*. At just a pound per game this little (or should that be massive?) package is great value for money – and it fills the stocking up!

BEAU JOLLY is back on the compilation wagon, and the nouveau Beau Jolly is launching a two-pronged attack on the Christmas market with two collections and a £100,000 TV ad campaign for them.

The fourth in the series of *10 Computer Hits* includes the *Marble Madness* clone *Spin Dizzy* and the *Gauntlet* clone *Dandy*. But pick of the bunch is either *Pyracurse* or *Contact Sam Cruise*, both CRASH Smashes.

And though *Five Star Games Vol. 3* has fewer games than *10 Computer Hits*, it's probably the better package. It's hard to choose between such greats as *Strike Force Harrier*, *Tau Ceti*, *Firelord*, *Aliens*, *The Way Of The Exploding Fist* and *Uridium Plus* (an improved version of the Issue 35 Smash).

CRASH Overall percentages and review issue numbers are given after each game. N/R denotes 'not reviewed'.

THE ELITE COLLECTION

Hit Pak	
<i>Bombjack</i>	92% 27
<i>Bombjack II</i>	71% 39
<i>Frank Bruno's Boxing</i>	86% 19
<i>Commando</i>	94% 24
<i>Airwolf</i>	90% 13
<i>Battleships</i>	N/R
<i>Paperboy</i>	88% 33
<i>Ghosts 'N Goblins</i>	95% 30
	£14.95

THE THRILLER PACK

Paxman Promotions	
<i>A View To A Kill</i>	76% 18
<i>Friday The 13th</i>	32% 29
<i>Code Name Mat II</i>	81% 20
<i>Pyramid</i>	83% 2
<i>Test Match Cricket</i>	N/R
<i>Beaky And The Egg Snatchers</i>	75% 7
	£4.99

10 GREAT GAMES

Gremlin Graphics	
<i>Avenger</i>	85% 36
<i>Future Knight</i>	76% 36
<i>Krakout</i>	46% 40
<i>Boulder</i>	90% 29
<i>Footballer Of The Year</i>	68% 37
<i>Trailblazer</i>	88% 34
<i>Highway Encounter</i>	95% 20
<i>Monty On The Run</i>	94% 20
<i>West Bank</i>	84% 25
<i>Jack The Nipper</i>	93% 30
	£9.95

THE MAGNIFICENT 7

Ocean	
<i>Head Over Heels</i>	97% 39
<i>Cobra</i>	93% 35
<i>Short Circuit</i>	71% 40
<i>Frankie Goes To Hollywood</i>	94% 19
<i>Arkanoid</i>	59% 39
<i>Wizball</i>	92% 42
<i>The Great Escape</i>	96% 35
<i>Yie Ar Kung Fu</i>	92% 25
	cassette £9.95
	+3 disk £17.95

THE SPORTS PACK

Paxman Promotions	
<i>Snooker</i>	N/R
<i>On The Oche</i>	N/R
<i>World Cup Football</i>	71% 7
<i>Olympics</i>	45% 5
<i>St Andrew's Golf</i>	N/R
<i>Derby Day</i>	N/R
	£4.99

SOLID GOLD

US Gold	
<i>Gauntlet</i>	92% 37
<i>Ace Of Aces</i>	62% 38
<i>Leaderboard</i>	80% 39
<i>Winter Games</i>	93% 26
<i>Infiltrator</i>	72% 35
	£9.99

FOUR SMASH HITS

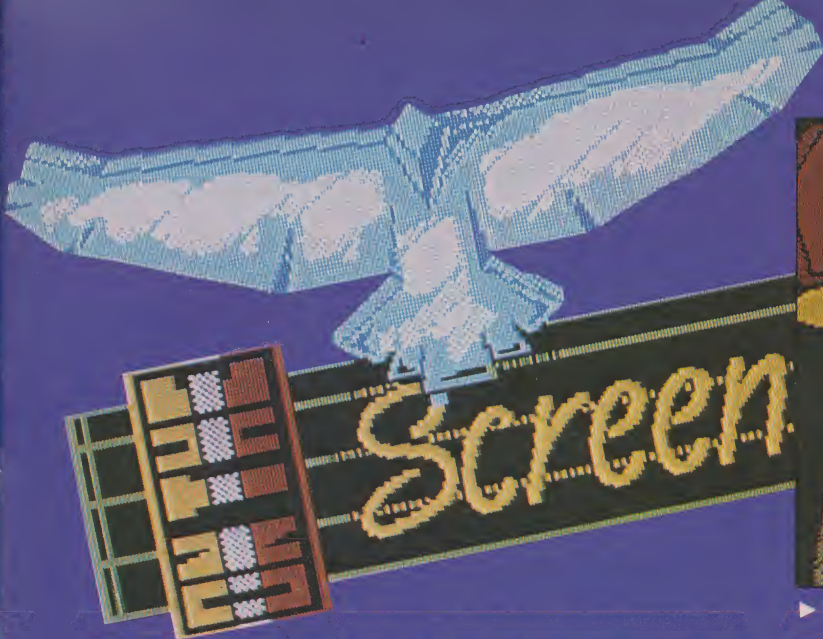
Hewson	
<i>Exolon</i>	90% 43
<i>Zynaps</i>	91% 42
<i>Ranarama</i>	90% 38
<i>Uridium Plus</i>	90% 35
	cassette £9.95
	+3 disk £14.95

10 COMPUTER HITS VOL. 4

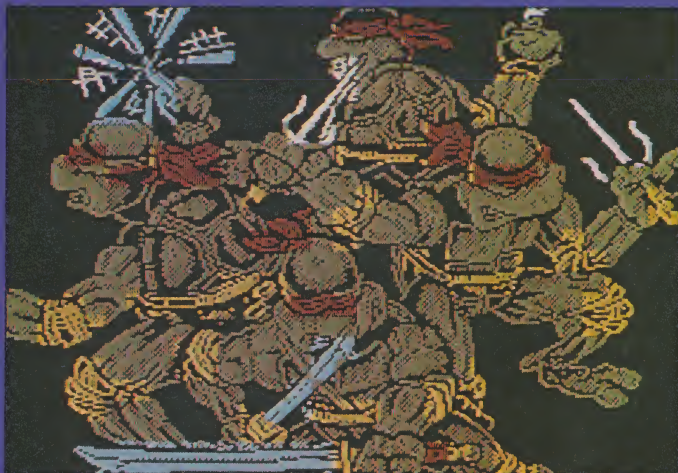
Beau Jolly	
<i>Bride Of Frankenstein</i>	59% 43
<i>Contact Sam Cruise</i>	93% 36
<i>Spindizzy</i>	93% 29
<i>Uchl Mata</i>	36% 39
<i>City Slicker</i>	65% 35
<i>Sacred Armour Of Antirid</i>	89% 35
<i>Deactivators</i>	85% 34
<i>Starquake</i>	96% 22
<i>Pyracurse</i>	90% 31
<i>Pulsar</i>	66% 42
<i>Revolution</i>	91% 33
<i>Dandy</i>	84% 35
	£9.95

FIVE STAR HITS VOL. 3

Beau Jolly	
<i>Uridium Plus</i>	90% 35
<i>Trapdoor</i>	88% 33
<i>Tau Ceti</i>	94% 23
<i>Firelord</i>	91% 35
<i>Aliens</i>	84% 37
<i>The Way Of The Exploding Fist</i>	92% 21
<i>Strike Force Harrier</i>	83% 33
	£9.95



MIKE DUNN, daring, dedicated and modest 13-year-old† screen assessor extraordinaire takes to the keys of his Spectrum for a look at your screen art

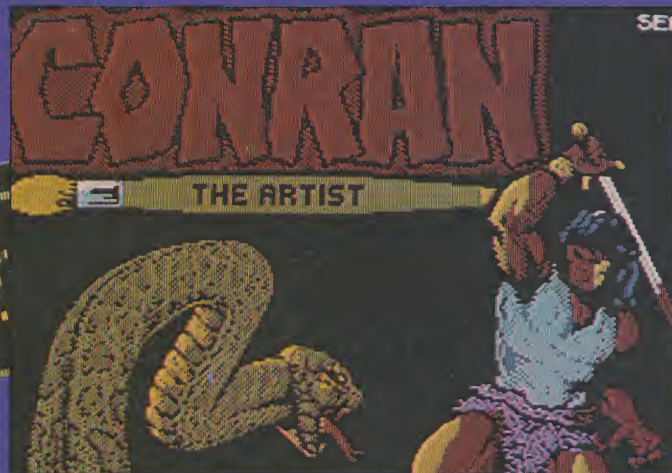


► Kicking off this month is a selection of excellent, though somewhat odd, pictures by Andrew Gordon of Bieldside, Aberdeen. The first one is called *Teenage Mutant Ninja Turtles* (or TMNT to its friends), doubtless related to the zany alternative comic of the same name. The colour clash is a bit unfortunate, but at least it makes a change from run-of-the-mill ninja pictures...

► Sean Conran of Chipperfield in Hertfordshire sent in a fun little demo of scrolling screens. The first one is very similar to Stephen Hill's version of the *Sgt Pepper's Lonely Hearts Club Band* cover, *On The Screened* in Issue 44 – but there's a nice, simple use of colour, and the faces of the band are accurate and easily recognisable.

Right, that's it till next month, when (with the usual barefaced editorial lie) I'm promised more space. Keep the weird, wonderful and just plain amusing SCREEN\$ coming and remember every one printed gets a full-colour framed and mounted screen dump courtesy of Rainbird, so a big hand to Rainbird for that.

The address is: MIKE DUNN, ON THE SCREEN, CRASH, PO Box 10, Ludlow, Shropshire SY8 1DB. There's no closing date, of course, but your SCREEN\$ may not appear for a few months.



► Next out of the proverbial hat is Sean Conran's *Conran The Artist* (any relative of the nearly-eponymous Barbarian?). The snake graphic is excellent; unfortunately the colour on Conran himself is a bit dubious, but it's still effective, bright and well-drawn.



► Again from Andrew Gordon comes the horrifying *Ward 13*. And again it's a pity about the colour, as the picture works better in mono – but it's very effective nonetheless. Is that a human hand disappearing into the door? I hope not. I'll get lots of letters from *The Bug* about the corrupting influence of my SCREEN\$s on the younger generation, and we wouldn't want that, now, would we?



► Oh dear. There's always one, isn't there? Gavin Marshall of Orpington in Kent wrote asking for an extension to the *On The Screen* logo competition, which of course isn't possible (the winner's at the top of this page!) – but as his Michael Jackson lookalike portrait's so good it had to make it to the gallery.





FIREBIRD



**SINCE THE DRUID'S LAST VICTORY, ACAMANTOR
HAS RETURNED TO BELORN, DEMON PRINCES
RULE THE LAND, AND ZOMBIE'S ARE THEIR
LEGIONS; WAITING FOR BATTLE.**

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*Crash
Competition*



WIN AN ALL-EXPENSES PAID DAY AT THE ARCADES COURTESY OF QUICKSILVA

'PAC'S BACK', they say – yes, Pacman is rolling back to the Spectrum thanks to Quicksilva and the coin-op conversion *Pac-Land*. If you're the kind of person who spends all his waking hours (and a few of the others) in the

arcades, you'll be more than familiar with the rotund yellow hero – and you'll also be happy to hear that Quicksilva is providing the readies for a brilliant coin-gobbling day at the arcades.

The **winner** of this comp will be

whisked to London for the day, all expenses paid, and plonked in a top arcade with a bagful of 10p pieces – £50 worth!

And for **ten runners-up** there are jaunty red *Pac-Land* briefcases colourfully decorated

with Pacman and his friends. Just complete the famous arcade titles in the word grid which make up the name of Pacman's new escapade on Quicksilva. These clues should help . . .

1.							P						
2.							A						
3.							C						
						4.		L					
5.							A			-			
6.							N						
7.							D						

- 1 Fingertip athletics
- 2 Much ado about an Englishman's home
- 3 The glass house inhabited by Bentley
- 4 Sequel to the racing game which was in front at the start
- 5 The follow-up to a gripping racing game
- 6 Son of a jackass gorilla
- 7 Two-way scrolling protection racket

Put your answers on a postcard or the back of a sealed red briefcase and send them to **PACING 'EM IN COMP, CRASH, PO Box 10, Ludlow, Shropshire SY8 1DB** to arrive by February 1 1988.

TIE-INS PART TWO

GAMES OF THE BOOK

ROBIN CANDY concludes the saga of our favourite marketing tool – the contrived tie-in

BOOK TIE-INS have, not surprisingly, led mostly to adventures, which recreate the book's atmosphere of textual intricacy just as arcade games can seem like fast-moving films.

Probably the most famous tie-in ever, and one of the first great games to emerge on the Spectrum, was *The Hobbit*, based on J R R Tolkien's tale of dragons, elves and dwarfs. The game followed the short novel's story line very closely and careful reading of the book could get the player out of most sticky situations.

The Hobbit (which appeared the year before CRASH and so was never reviewed) was revolutionary in two areas: graphics and interaction. In 1983 most adventures were text-only, so though *The Hobbit*'s graphics weren't revolutionary in themselves, there was a novelty in putting graphics to a quality game.

After *The Hobbit*, the big chain stores insisted that any game they stocked had graphics, and though the text purists complained that this resulted in a poorer game, graphics undoubtedly increased sales.

And *The Hobbit* features complex character-interaction through a parser system developed by its programmer, Philip Mitchell, called Inglish, the like of which had never been seen on the Spectrum. The player can communicate with the other characters using the SAY TO command, though most of the time all it results in is Thorin sitting down and singing about gold...

Later Tolkien's great follow-on from *The Hobbit*, *The Lord Of The Rings*, became two games which sum up many of the problems of book tie-ins (see below).

SNOWMEN AND SLEUTHS

Quicksilver's *The Snowman* (78% Overall in Issue 3) – one of its last releases before being bought by Argus Press – was based on the book of the same name by Raymond Briggs. The book relied on gentle cartoons without words – as did the film adaptation – to convey the delightful story of a snowman who comes to life for one chilly night. Beyond its graphic similarities, however, the game doesn't have much to do with the original tale, so though it's fun as a tie-in it is irrelevant.

H G Wells wrote *The Shape Of Things To Come*, but his prophecies did not include a

computer game of another of his books; *War Of The Worlds* (46% Issue 7), released by CRL, adheres to Jeff Wayne's famous musical rendition rather than Wells's original text. Clues can be gleaned from knowledge of the album with the odd musical clue provided in the game. The first few graphics are atmospheric and beautifully drawn (for the time), but the game is a poorly-presented adventure with frustrating sudden death its main thrill. Considered as a tie-in, though, *War Of The Worlds* is one of the most relevant and basing the game on the best-selling musical score rather than the original novel was a sensible marketing ploy.

Sherlock (8/10 Issue 9), written for Melbourne House by the same programmers as *The Hobbit*, isn't based on any specific book by Sir Arthur Conan Doyle but rather on the supersleuth's character. It had taken many months to program and because of that and *The Hobbit*'s success, expectations were high.

Like *The Hobbit*, *Sherlock* is rife with bugs but nevertheless presents an excellent adventure centred on a murder which Holmes and trusty Watson must solve before Inspector Lestrade makes a goof-up of the case and convicts an innocent bystander. The SAY TO command – better used than in *The Hobbit* – is necessary to solve the mystery. And having played the game at length, I find it particularly close to its original source in atmosphere and characterisation – it's also fiendishly difficult to complete.

Daniel Defoe's *Robinson Crusoe* of 1719 – one of the earliest novels – must be the oldest subject of a tie-in, but Automata's adventure version (5/10 Issue 10) is distant from the original. It's a gentle satire, with Crusoe stranded on 'a remote island in Yorkshire' and trying to get home to sue his travel agent!

WONKERS AND ASSASSINS

Hill MacGibbon's adaptation of Roald Dahl's fable novel *Charlie And The Chocolate Factory* (63% Issue 19) centres on the five winners of the competition set up by Mr Wonker. Each of the winners is allowed to visit the chocolate factory as well as receiving a lifetime's supply of chocolate, but there is a sinister motive...

It's divided into five subgames: in the first four Charlie rescues one of the other characters, while on

the final screen the object is to collect golden keys and gain access to the Glass Lift. *Charlie And The Chocolate Factory* relates only vaguely to the book and film, and the licence is little more than a way to sell an unsatisfying game.

In the same month, August 1985, Century Hutchinson released the game based on Frederick Forsyth's bestseller *The Fourth Protocol*. It's an adventure and, probably because of that, follows the book's plot quite closely. John Preston, an MI5 investigator, is trying to foil a traitor's plan to destabilise Britain and bring about the break-up of NATO by smuggling a nuclear device into Britain and detonating it on an American airbase.

The ensuing disaster would be blamed on America, and the consequent election of a hard-left Government would ensure departure from NATO. *The Fourth Protocol* (9/10 Issue 19) is played through use of windows, icons and pull-down menus – it was the first adventure to successfully use WIMPs in such detail. It's an exciting game and a sensible tie-in which keeps closely to the spirit of the original, though reading the book gives away no major clues.

RATS AND MOLES

Two issues later, Derek Brewster reviewed another adventure – *The Rats* (70% Issue 21) by Hodder And Stoughton (a rare excursion into computer-gaming by a book publisher, like Century Hutchinson's with *The Fourth Protocol*), based on James Herbert's grim horror novel about maddened rats taking over Britain.

The game roughly follows the book's story line and gives options to choose from when input is required. The object is simple enough – annihilate the rats and save mankind – but it's a tricky game to play, and documentation is poor, leaving a lot of points unclear. Still, it makes a good tie-in: the text descriptions have the same gory feeling as the book and generate a frightening atmosphere while maintaining the impression that time is of the essence.

Level 9 and Mosaic teamed up to let loose *The Secret Diary Of Adrian Mole* on an unsuspecting public. It was reviewed twice, Derek Brewster giving it 9/10 as an adventure, the CRASH team 86%, both in Issue 23 – a curious departure from the normal treatment of reviews which possibly reflected an equally odd departure from style for Level 9.

Instead of being in Level 9's usual text-and-graphics adventure format, *The Secret Diary Of Adrian Mole* is more a decision-taking game (not unlike *The Rats*) where the player chooses an action from several options and the game then proceeds accordingly. It follows Sue Townsend's humorous mock diary of adolescent tribulations closely enough with new twists added to familiar problems.

Knowledge of the book is helpful but doesn't make the game substantially easier.

Virgin snapped up the licence for *The Growing Pains Of Adrian Mole* (88% Issue 39), Townsend's sequel, but it was programmed once again by Level 9 and plays in the same style as the first game. It follows the book closely, so knowing it is certainly an asset, but *The Growing Pains Of Adrian Mole* isn't really very hard to solve. Level 9 managed to provide some of the book's gently, realistically satiric mood, but, as Derek Brewster pointed out in CRASH, Townsend's original is much funnier.

THE LORD OF THE RINGS

In March 1986 Melbourne House released the licensed version of *The Lord Of The Rings* (9/10 Issue 26). It's worth looking at this in some detail, because it sums up the problems confronting any tie-in.

Following on from *The Hobbit*, J R R Tolkien's epic trilogy tells the tale of four hobbits and their quest to destroy the one ruling ring of evil Sauron. The book is divided into three equally massive parts, but the game – itself split into two parts – only follows the plot of the first book (*The Fellowship Of The Ring*) from the departure of the hobbits from Bag End to the breaking up of the fellowship. Problems to be overcome include getting over Sarn Ford and escaping from the Barrow Wights.

You can play any one of the four hobbits at any time, while the computer controls the others. Though this widens the scope of interaction it also makes the game painfully slow to play. In the end I found it best to choose Frodo and leave the computer to control the others.

And what could have been a very atmospheric program is spoiled by the odd inaccuracy. For example, EXAMINEing the notice board in Bag End shows that there are some photographs pinned to it at a time when cameras haven't even been thought of! It's a simple mistake, but one that detracts from the adventure's credibility.

I suppose it would have been hard to adapt such a complex tale in a way that would please everyone. Programmers asked to convert well-known books to games face a similar predicament to that of film directors – they have to decide what to leave out, and how to portray the characters. When someone reads a book they build up their own conception of a character's personality and the importance of events.

That's why countless attempts to adapt *The Lord Of The Rings* to the big screen as a live-action film have come to naught (and Bakshi's dubious cartoon rendition doesn't count). The programmers of *The Lord Of The Rings* game were doomed from

the start in the same way; it was impossible to represent all the scenes of the books without turning the game into a rerun of the text and making it too easy to play, but leaving out certain parts and altering others seems like sacrilege to die-hard fans of Tolkien's work.

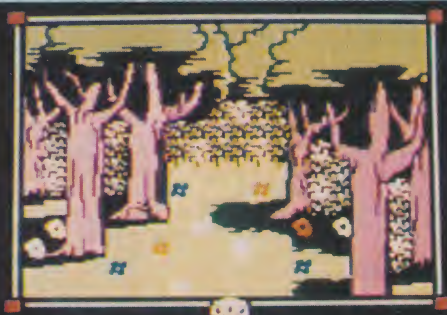
As an adventure *The Lord Of The Rings* is (despite the many bugs) an excellent game, but as a representation of the book it necessarily leaves a lot to be desired.

In June 1987 Melbourne House, now under the wing of Mastertronic, released *Shadows Of Mordor* (93% Issue 41), the

Both *The Lord Of The Rings* and *The Hobbit* have been parodied, though oddly the later game was done first. Delta 4's *Bored Of The Rings* (7.5/10 Issue 18) was based on the short Harvard Lampoon book which mocked Tolkien's grandiose mythology, and the same programmers did *The Boggit* (90% Issue 32) for CRL.

TIGERS AND MR MEN

Gremlin Graphics's *Way Of The Tiger* (93% Issue 28) was not adapted from a particular book but



travelling through a land of cool green hollows and fragrant herbs

► How do you put three fat novels and an imaginary world into 48K?



a quiet grey hollow to the east of a paved road

► Answer: forget the story, but keep the fierce atmosphere of Tolkien's fantasy in *Shadows Of Mordor*

second game in the *Lord Of The Rings* series. It centres on the adventures of Sam and Frodo in *The Two Towers*, the second volume of the long trilogy, leaving out the separate goings-on of the other hobbits.

In gameplay it's similar to *The Lord Of The Rings*, but the player can control only two hobbits – Sam or Frodo or both. Thorin (from *The Hobbit*) is resurrected in the form of Smeagol. It's a relief that he doesn't continually sit down and sing about gold, but instead Smeagol is continually sneaking off into the bushes.

Shadows Of Mordor is as slow as its predecessor and presents an untidy face. Still, as an adventure it's highly complex and very enjoyable, though keeping to the atmosphere of Middle Earth rather than Tolkien's story line.

based on the *Fighting Fantasy* series written by Jamie Thomson (ex-Features Editor of *White Dwarf* magazine) and Mark Smith. All the books portray the player as a ninja warrior in a series of martial-arts adventures.

Keeping this in mind, the game could be said to be a fair representation of the books, but when it comes down to it *Way Of The Tiger* is a pure and simple beat-'em-up split into three levels. (The first features hand-to-hand combat, the second pole fighting and the third swordplay.)

And it's one of the best beat-'em-ups ever, with detailed graphics and smooth animation (the only letdown is the annoying multiloop system) – but as a *Fighting Fantasy* tie-in it's dubious.

In Issue 30 the eponymous hero

of *Biggles* (63%), star of numerous boys' adventure books and one recent – though heavily delayed – movie, finally kept his appointment with a Spectrum. The Mirrorsoft game follows the film's plot very closely, and so only just scrapes into this section of book tie-ins – but the intrepid pilot of Empire is far better remembered as hero of Captain W E Johns's many books than for the insipid movie. . . .

It's divided into several separate games based on film sequences, rather like Domark's game of the James Bond film *The Living Daylights*. But this mishmash of subgames spoils the atmosphere.

With *First Steps With The Mr Men* and *Word Games With The Mr Men*, Mirrorsoft didn't even attempt to follow story lines. Using the characters drawn by Roger Hargreaves, whose names (Mr Greedy, Mr Happy, Mr Grumpy, Mr Strong etc) reflect their caricatured behaviour, the programmers created two educational games for children aged four to eight years. A case of a popular name being put to good purpose. . . .

The first program is a shape- and letter-recognition game, the second is concerned with teaching children to read. Rosetta McLeod reviewed both, and concluded that they were of a reasonable standard, though probably suitable for children younger than Mirrorsoft proposed.

A BEAR, A BARE MAN, AND BARELY A MAN

Rupert Bear was given two Spectrum outings: *Rupert And The Toymaker's Party* (54% Issue 22) and *Rupert And The Ice Castle* (50% Issue 32), both from Argus, but the first on the Quicksilver label and the second from Bug-Byte. Neither is wonderful – though to be fair, they are designed to appeal to younger children – largely because both suffer from blandness and little relevance to the inanely gentle Rupert of the comic strips.

Martech took a swing across the jungle with *Tarzan* (73% Issue 36), the character who made Edgar Rice Burroughs famous. The story has Tarzan rescuing Jane from Usanga, chief of the Wamabo. The action is viewed from the side – a jungle full of vicious panthers, lethal quicksand and natives who aren't too keen on Tarzan's intrusion – with monochromatic graphics, beautifully-detailed but a bit repetitive.

There was some ambiguity in the CRASH review, one comment stating 'Tarzan is very slightly based on the film'. But there have been many Tarzan films, the most recent being *Greystoke: The Legend Of Tarzan, Lord Of The Apes*. It's probably the closest to Rice Burroughs's original story, but the Martech game bears no resemblance to it. The reviewer was probably referring to the TV series starring Ron Ely which featured Tarzan running around a lot rescuing Jane, Ji, Cheeta, missionaries and anyone else who needed help – and, apart from the

name, they bore even less resemblance to the Rice Burroughs stories!

Spectrum tie-ins are not the only guilty ones. . . .

The last major book tie-in (though probably most associated it with films rather than with Bram Stoker's little-read novel) was CRL's *Dracula* (89% Issue 37), which Derek Brewster found 'well-written and a good read'. Rod Pike's controversial adaptation got a 15 certificate from the British Board Of Film Censors, just as CRL's *Jack The Ripper* (reviewed this issue – a celebrity tie-in?) is rated 18.

CELEBRITIES

TYING IN a celebrity is essentially done to get an endorsement from the famous person for your product, even though the game involved may be called anything (or be about almost anything); but there can little doubt that Ocean would have sold far less copies of *Daley Thompson's Decathlon* (82% Issue 10) if they had called it, say, *Sports Special*. It was the first endorsed game of any note, and it was something of a coup for Ocean to have secured the favour of Thompson when he was at the height of his fame so soon after the Olympics.

Daley Thompson's Decathlon followed a spate of releases that were firmly based on the arcade hit *Track And Field*, and typically it's played by furiously waggling the joystick to achieve maximum speed. It's a niggling point, I know, but as a tie-in the game on the Spectrum failed by making the playing character white, when, as we all know, Daley is quite black.

Exactly a year later Ocean followed up the hit with *Daley Thompson's Supertest* (76% Issue 22) – but it looked like mortis celebritis had set in. The sequel features eight events, all of which had appeared elsewhere, and none of which has anything to do with Daley Thompson. While most events are well-presented, the unendorsed *Hypersports* is the better sports game.

SNOOKER AND SQUASH

Pool and snooker had always been popular subjects for the Spectrum, and following the success of two earlier computer versions of pool CDS released *Steve Davis Snooker* (77% Issue 12) in time for Christmas '84. The Steve Davis connection is really pure endorsement – the game doesn't have anything to do with Davis other than the obvious snooker link, though CDS managed to drag the star to the PCW Show to be seen playing it on an Amstrad. And it's certainly the snooker game to surpass all others.

Novelty is all-important, especially with sports simulations, so New Generation was lucky to happen on one sport which hadn't been played to death by the software houses – and as far as I know the personality tie-in *Jonah*

Barrington's Squash (87% Issue 17) is the only game that deals with the high-speed sport. Viewed from behind the back wall of the court, the game keeps faithfully to the rules of squash and, just as in the sport, it's hard to get the feel of things. Jonah Barrington not only lent his name to the game but also his voice – it can be heard calling out the scores (with a little amplification).

FISHING AND FALDO

Some sports naturally lend themselves to the computer, but perhaps the oddest is Alligata's **Jack Charlton's Match Fishing** (74% Issue 18 – 'rating from a fisherperson's viewpoint', said CRASH) which, frankly, didn't. The great Charlton is apparently a mad-keen angler, but the game has nothing to do with him other than the endorsement and not a lot with fishing either. Its one noteworthy aspect is that up to eight can play, all waiting for a randomised fish to appear – in silence, with sandwiches and raincoats, presumably.

After *Track And Field* and snooker/pool, golf has ever been a Spectrum software favourite, so it was inevitable that after Daley Thompson and Steve Davis a golfing star would get the treatment. Nick Faldo kindly obliged by lending his name to a simulation by Argus Press Software. **Nick Faldo Plays The Open** overcomes many problems encountered in earlier golfing games through the use of icons. Selecting clubs, for instance, always a pain before, is made quick and simple. It was the best golfing simulation of its time, surpassed now, perhaps, by *Leader Board*.

FOUR STRONG MEN

Sports games were all the rage during Christmas '85 and Martech, not be left out, released **Geoff Capes Strongman** (78% Issue 24). It features six events typically found in The Strongest Man In The World competitions in which Geoff Capes regularly takes part. Icons were also all the rage then, and here they are used to control the strength levels of individual muscles – but even this innovative approach fails to elevate the game above other sports simulations.

Sports-celebrity endorsement continued with **Graham Gooch's Test Cricket** (65% Issue 25) from Audiogenic. There are two ways to play it: simulation and arcade modes. In the former you make tactical decisions rather than actually control the movements of the players, in the arcade game you control batting and bowling. It was the best cricket simulation at the time, but its lukewarm reception didn't say much for its predecessors.

A spate of boxing simulations ended when Activision topped out with **Barry McGuigan World Championship Boxing** (88% Issue 25). More than just a bash-out in the ring, the game allows you to train a boxer to your own requirements, an aspect to be

taken seriously if you want to become world champ.

Brian Clough's Football Fortunes (42% Issue 38) combines computer with board game. The computer performs calculations while players move round the board. Like Addictive's famous *Football Manager* it is a game of strategy, borrowing from Clough's career. No-one was impressed with the use of the computer as surrogate dice, and the game is a boring management simulation.

FRANKIE WENT TO OCEAN

Most real-life celebrities in computer games are sports stars, but there are a few interesting exceptions.

It is August 1985 and Frankie say: 'Welcome to the Pleasuregame', and set the software world ablaze with talk of icons and windows. A pop group isn't the most obvious subject to base a game on, especially a group notorious for its provocative, not say blatantly sexual, behaviour. But Denton Designs was commissioned by Ocean to write a game to fit their unusual licence. The programmers' only brief was that Ocean didn't want a game with Frankies running around in it.

The result, **Frankie Goes To Hollywood**, was one of the best games of 1985 (94% Issue 19). Denton Designs blended ideas from its previous hits *Gift From The Gods* and *Shadowfire* to introduce a new concept in games design. As a tie-in the game wasn't based on any particular member of the group but rather on elements from the music and the images projected by record company ZTT.

You control the impressionist figure of the Frankie 'Equation', living a humdrum existence in Everydayville... except nothing is quite as it seems within the shadow of the Pleasuredome. Magic is everywhere... inside the TV, at the back of the refrigerator, and who really knows what secrets the back of a sofa holds? By collecting pleasure points and becoming a well-formed character Frankie can enter the very centre of the Pleasuredome and Maximum Joy!

Frankie Goes To Hollywood is divided into subgames which are in some way connected to the Frankie ethos. For instance, one scene features Reagan and Chernenko fighting it out – the theme of the *Two Tribes* video. If nothing else, **Frankie Goes To Hollywood** proves just how rich a tie-in can be in the hands of programmers with fertile imaginations. Through a synthesis of arcade and adventure elements Denton Designs created one of the most enjoyable and imaginative games ever.

THE BEATLES AND SAM FOX

Frankie Goes To Hollywood wasn't the only group featured in a game – inevitably, the Beatles

eventually popped up. In **Beatle Quest** (7/10 Issue 27), marketed appropriately enough by Number 9, you don't actually play any of the Beatles but rather a futuristic observer who must return objects to specified places. It features lyrics officially endorsed by the fab four, and the adventure manages to create a Sixties atmosphere. But the product only really appealed to those wanting a trip down Memory Lane (and probably *Penny Lane* too).

The appeal of **Sam Fox Strip Poker** (72% Issue 28) isn't exactly universal either, and the Martech game caused some mixed feelings in the CRASH office. The endorsement of Sam's body is gradually revealed as she sheds her clothes in blurry digitised pictures. If you play the game just for the picture it works out a lot easier (and cheaper) to pop round the newsagent's and buy *The Sun*. Still, behind the endorsement is a very good poker game – and the pixelated pin-up is about to strike again with the imaginatively-named **Sam Fox Strip Poker II**. We'll see whether programming advances match advances in what a girl can reveal.

A MIXED BAG

Arguably it's a book tie-in, but Virgin Games's **How To Be A Complete Bastard** (73% Issue 45) drew its, uh, inspiration from the eponymous Adrian Edmondson's gross-out humour in general as well as his Virgin book. The player gate-crashes a yuppie party and earns points by being as obnoxious and malodorous as possible; the CRASH reviewers felt right at home with it.

Finally, there've been a few odd appearances by celebrities in games. Spectrum inventor Sir Clive Sinclair was reduced to a hapless sprite in Scorpio Gamesworld's obscure **C5 Clive** (65% Issue 17) – the player guides Sir Clive through the streets in the unsuccessful electric vehicle he invented in real life!

A month earlier in 1985, the hero of British industry had been stuck without a C5 in Micromega's **A Day In The Life** (59% Issue 15), where the object is to get Sir Clive through hazard-filled London to be knighted by the Queen.

And the Queen? There's no tie-in we know of ('your task is to keep up the victorious, happy and glorious levels, shown by an indicator at the top of the screen'), but Prince Charles did appear as a robot in Ocean's *Head Over Heels*. CRASH was quite amused.

CARTOONS

DANGERMOUSE got his own game, **Dangermouse (In Double Trouble)** (75% Issue 10), from Creative Sparks. As in the cartoon series Dangermouse is up against his old adversary Baron Greenback, who has created an android Dangermouse to help his plans for world domination. Creative

Sparks managed to achieve considerable likeness to the cartoon characters, and the wacky scenes fit well the atmosphere of the original series. Naturally, the game's best suited to younger players.

The mouse returned in **Dangermouse In Making Whoopee** (56% Issue 32) on the Sparklers label together with Baron Greenback. Again the graphics resemble those of the cartoon series, but this time the limp gameplay fails to capture any of the TV series's atmosphere.

MAD MAD WORLD

Not so the first **Spy Vs Spy** (93% Issue 19) from Beyond. It more than lives up to the anarchic antics of the crazy spies Black and White from *MAD* magazine, who spend their entire cartoon lives laying wild plots to do each other down.

It's set in an office building, where the spies compete against each other and the clock to recover a set of top secret plans and escape in an aircraft. The game features 'Simulvision', a split-screen technique allowing two players to see what each other is up to. In visual presentation, actions such as the laying of spy-traps and the chuckling when one spy obliterates the other, *Spy Vs Spy* sticks close to its source and is one of the better comic tie-ins.

It's a pity the same can't be said of its sequel **Spy Vs Spy, The Island Capers** (53% Issue 41) by Databyte. Here the spies are stranded on an island where they search for the parts of a secret missile. It was fine on the Commodore 64 but was converted dreadfully. Bad programming and a poor choice of colours ruins a game with potential.

POPEYE AND ROLAND RAT

The spinach-swallowing sailor Popeye was featured in a game of the same name by Don Priestley for Dk'Tronics (90% Issue 20), later rereleased by Piranha. The screen area looks like a scene from the cartoon strip, with large and colourful graphics that somehow manage to avoid the worst of attribute problems. The game features elements from the cartoon series and is a successful tie-in not so much to any story but to the characters themselves.

Roland's Rat Race (66% Issue 20), programmed by Denton Designs for Ocean – one of the team's less notable games – is a sort of double tie-in. Not only is there the egregious cartoon/puppet rodent, but there's also the plot, which sends Roland on a mission to rescue his friends and still have time to reach the TV AM studios.

But *Roland's Rat Race* was a big letdown; colour clashes confuse the eye, it lacks gameplay and purpose, and has little connection with Roland Rat.

PEOPLE WHO LIVE IN ROCK HOUSES

BC's Quest For Tyres (46% Issue

23) was licensed by Software Projects from the widely-syndicated comic strip *BC*. You play the part of Thor who has to rescue Cute Chick from the Hungry Dinosaur. It's a poor conversion of a poor Commodore 64 game, and suitably comic-strip graphics fail to recreate the original's slapstick humour.

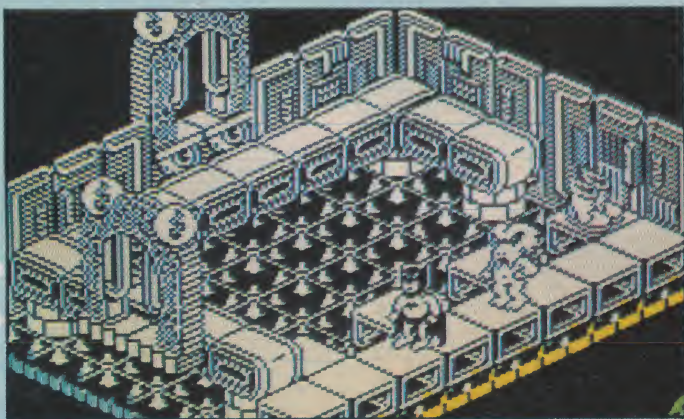
Indeed, most tie-ins with humorous cartoons have been disappointing, perhaps because the comedy of cartoons is based on hapless characters getting into disastrous situations rather than a player getting them out again!

Quicksilver had a go with TV's *The Flintstones* in *Yabba Dabba Doo!* (81% Issue 26). Playing Fred Flintstone, you build yourself a snug cave in order to woo Wilma and live happily ever after. The graphics manage to recreate the cartoon's prehistoric atmosphere (and helped its high rating), but the game's humour suffers in comparison with the TV series.

SCOOBY DOO – BEST CARTOON TIE-IN?

After a long wait and several scrapped versions, *Scooby Doo* (91% Issue 33) finally made his debut on the Spectrum, released by Elite and programmed by Gargoyle Games. It's probably the best Spectrum realisation of a cartoon character.

The canine hero makes a daring rescue mission into the castle where his friends are held captive. Nasties inhabit each level and can be sent to another dimension when Scooby socks it to 'em with a punch. The graphics are as good as those of the TV series, and so it's both a great game and a good tie-in.



► Ocean's *Batman*: dramatic style from Jon Ritman and Bernie Drummond

Having established a nice comic style of graphics in *Popeye*, Don Priestley put them to even better use for Piranha in *Trap Door* (88% Issue 33). The game, starring Blunt Berk, sticks faithfully to the TV series in graphics and style. The sequel, *Through The Trap Door* (70% Issue 47) is every bit as playable, but offers nothing significantly new and, like its predecessor, can get a bit monotonous.

GOOD GRAFFIX

The ever popular Roman-kicking

Gaul Asterix made his games debut thanks (or no thanks) to Melbourne House in *Asterix And The Magic Cauldron* (61% Issue 34). The diminutive Asterix and his huge but stupid sidekick Obelix are out to recover seven pieces of a magic cauldron so that a strength-giving elixir can be brewed and their village kept safe from marauding Romans. The graphics are fair representations of the cartoon books but the programmers forgot to insert a game.

There was quite a long gap before someone else tried out a cartoon character, and then it was US Gold with *Road Runner* (73% Issue 43), a tie-in with the arcade game and the elderly cinema cartoon series. It's not a bad representation of either, but colour clash on the Spectrum make the cartoon-quality graphics ugly. And there's not much gameplay.

INTELLIGENT ANIMALS

Just last month, two more cartoon animals hit the Spectrum screen from TV and film respectively.

Though it's aimed at a young market, Piranha's *Yogi Bear* (62% Issue 47) is harder than the average reviewer could manage; you control the furry hero in a simple 3-D arcade version of Jellystone park as he searches for food and fellow bear Boo Boo. The difficulty is the biggest drawback.

Gremlin Graphics's *Basil The Great Mouse Detective* (73% Issue 47), also intended for young players, is much easier, with good graphics derived from the Walt Disney movie.

Tintin and Snowy may be next on the list of cartoon tie-ins – the licence to the daring boy

48K in mind, Spectrum-owners had to content themselves with reading about them till Adventure International began some conversions.

And Adventure International was therefore one of the first companies to release a tie-in with a popular comic-strip hero. *The Hulk* (8/10 Issue 8) formed the first part of the Questprobe series which would feature various Marvel comic-book characters. The game doesn't follow any particular comic or TV programme's script, but stays rather with the atmosphere created in the comics.

Controlling Bruce Banner, you are to recover some valuable gems, but many of the problems encountered require assistance from your alter ego The Hulk. Derek Brewster said it was good but became repetitive on successive plays. *The Hulk's* greatest strength lies in the large, colourful comic-style graphics.

Spider-Man (8/10 Issue 14) was the second in the Questprobe series from Adventure International. The object is similar to that of *The Hulk*; collect all the gems and overcome your foes in the process. Scott Adams created an adventure that didn't need to rely on the reflected glory of its source, for *Spider-Man* is excellent as a game. It captures the attributes of the arachnoid hero perfectly, and again the superb comic-style graphics enhance the textual imagery.

DIY ZOIDS

The programmers of Electronic Pencil Company made a name for themselves with Century Hutchinson's *The Fourth Protocol* (see the section on book tie-ins), and *Zoids* (96% Issue 25) for Martech only improved their standing. The scenario follows the eternal battle between the malevolent Red Zoids and the heroic Blue Zoids as described in brochures and comic strips given away with the mechanical self-assembly toys.

It could have been an awful licence, but Electronic Pencil Company capitalised on the toys' do-it-yourself element and the strategy/adventure notions of *The Fourth Protocol* accessed through icons and windows representing a mind-merge with the electronic brain of the Zoid you control, creating an original game of high quality that uses its tie-in source as a sensible departure point.

FROM BATTLEZONE TO BATMAN

Mikro-Gen tried its hand at a comic-strip (and TV-series) tie-in with *Battle Of The Planets* (71% Issue 26). The cartoon series pits five members of G-Force against Zoltar and the forces of Spectre. The game's scenario based on this notion, but bears absolutely no resemblance to the TV series, looking more like a version of *Battlezone* or *Elite*.

An issue later, Ocean released *Transformers* (60%), diving into the continuing battle between the autobots and the decepticons with

a licence that nobly tied up with its source series in scenario style and some of the animations – but provided a poor game.

But then Ocean promptly made up for it by releasing Jon Ritman and Bernie Drummond's *Batman* (93% Issue 28) with the caped crusader making a timely entrance in dramatic style. When Boy Wonder Robin is kidnapped, it's a fine time to discover the Batmobile in pieces. You explore the Batcave to find and assemble the Batmobile's parts or Robin is done for.

Batman is derivative of other 3-D isometric games but manages to improve on the formula by including many special effects. The connection with Batman, however, lies only in the graphic character of the hero, and even so there aren't any of Batman's traditional foes to overcome.

2000AD

2000AD characters ought to be ideal for computer games, but they haven't fared at all well (yet) – *Strontium Dog* (42% Issue 13) from Quicksilver is a confusing and tedious example, and *Nemesis The Warlock* (61% Issue 40), released by Martech, though blessed with suitable graphics, lacks excitement.

Piranha's *Rogue Trooper* (79% Issue 36), though programmed by Design Design, hardly helped. The game – his unit betrayed and systematically wiped out, Rogue Trooper embarks on a mission to recover the vital evidence needed to convict the traitor – is far too easy to get through.

But Piranha did much better than Melbourne House did with another 2000AD character. As the hero of *Judge Dredd* (42% Issue 38), you go through the futuristic city capturing – or eliminating – unfortunate perps. The graphics are well-drawn but spoiled by a host of attribute problems, and the game itself is extremely boring – a great licence opportunity ruined by poor implementation.

There's another 2000AD licence reviewed this issue – Martech's strange *Slaine*, on page 161 – and there was a feature on the comic's tie-ins last issue.

FAILURE OF THE UNIVERSE

US Gold's *Masters Of The Universe* (28% Issue 38) must be one of the most abysmal tie-ins ever. Controlling an ill-defined He-Man you enter Castle Greyskull, rescue Orko the Wizard and overthrow evil Skeletor. Presentation and gameplay are simply appalling.

And then there's *Challenge Of The Gobots* (37% Issue 43) from Reaktör, yet another dreadful tie-in. Controlling Leader-1 you embark on a dangerous mission to rescue your friends. Whatever one might have imagined the game could look like, no-one could have been prepared for something faintly reminiscent of the ancient Commodore 64 hit *Sheep In Space*. Poor content, poor programming and steep price resulted in an extremely disappointing product.

COMICS

FOR YEARS American adventure programmer Scott Adams had been renowned for the quality of his games, but as they were written with disk access and far more than

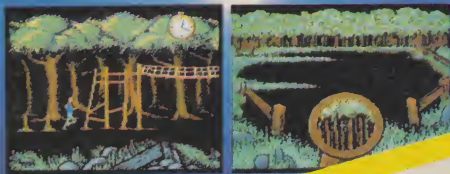
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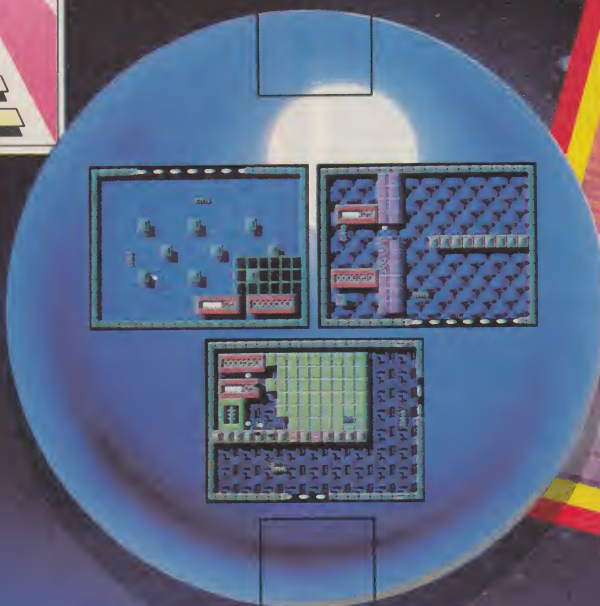
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CASCADIA

CASCADIA...COMPUTER ENTERTAINMENT SECOND TO NONE.

Most screen shots taken from C64 versions

Nick Roberts' festive

PLAYING TIPS



Jingle bells, jingle bells, jingle all the way to the postbox – welcome to a bumper Christmas Playing Tips that's kept me hard at work with Lloyd's letter-opener (finally relinquished) for late nights on end. CRASH Towers is looking very festive with decorations galore; my contribution is a piece of tinsel that won't stick! (All that glitter is not adhesive – Lloyd's grandma.)

And if you're looking for this in a Christmas stocking I'm the knobbly bit near the orange...

Anyway, this month the section's full of maps. Yogi Bear, and Mercenary are there in black and white (and a few colours too); there's a three-part POKE for Agent X II and other routines for ATV Simulator, Batty and How To Be A Complete Bastard.

And there's a Tai-Pan special with tips, maps and a table of objects and where to find them.

FREDDY HARDEST (NOT SO HARD?)

That eponymous hero Freddy Hardest has charmed dozens of tipsters into doing their stuff –



and delighted cries of 'I've reached Level Two' have been floating around the CRASH office ever since.

Daniel Fielding of Plymouth, Adam Cundy of Sherburn-In-Elmet, Dominic Kearney of Tooting, Kwokura Lee of Neath, Kevin Tuck of Bristol, Stephen Pettitt of Maidstone, Matthew Safe of Prestbury, James Alcock and Robin Alcock of Northampton, and last but not least Marcel Bowen of Cleobury Mortimer (within delighted-crying distance of Ludlow) are all contestants in this month's 'What's the code?'

And the result is unanimous – they all agree that the code is...

897653

WIZ – DON'T LET IT RUNE YOUR LIFE

Melbourne House's highly colourful Wiz wasn't liked much by the reviewers in Issue 42, but for those of you did go out and buy it here's a short POKE routine for infinite lives and runes. It's from Martin Spraggett of Coventry.

```

5 BORDER 1: PAPER 1: INK 7
10 CLEAR 24999
20 PRINT AT 5,5;"START WIZ GAME TAPE"
25 LOAD "" SCREEN$
30 LOAD "" CODE: LOAD "" CODE
40 INPUT "INFINITE LIVES (Y/N)? ";A$
45 IF A$="Y" OR A$="Y" THEN GOTO 60
50 POKE 60305,0
60 INPUT "INFINITE RUNES (Y/N)? ";A$
65 IF A$="Y" OR A$="Y" THEN GOTO 100
70 POKE 64355,0: POKE 64218,0
80 POKE 64279,0: POKE 64399,0
100 RANDOMIZE USR 59000
  
```

RED L.E.D. – THE DROIDFUL DETAILS

Francesca Young of Greenwich has sent in these tips for Starlight's Red L.E.D. specially for the little light-emitting diode in the top of my Spectrum +2! And she promises some more next month...

The droid **FANG** is a bit sticky and sticks to slopes, which is very useful for the centre hexagon and for the bottom left and top right green ones. However, he becomes uncontrollable on acid lakes – even if they are ice. It is not very wise to take him to levels with acid in them.

HOVER hovers! He floats on the surface, so he is immune to acid. He is very useful on the bottom left and top right hexagons but he isn't as manoeuvrable as FANG and BALL.

BALL isn't as good a droid as FANG and HOVER but he can go anywhere if he isn't killed from the

acid. He is safe on most of the dry landscapes because he doesn't take as much damage as the other two. He should also be safe on any level as long as you've found the ice switches.

You shouldn't be afraid of quitting your level as long as it doesn't harm your route. It can be worth going in just for a while or to get energy for a weak droid, when you know a weak spot where you can sit and defend yourself. You must always try and enter the next grid level with as much time as possible.

The **bonus** is a critical part of Red L.E.D.. An extra bonus letter is awarded every 10,000 points (provided you picked up the last one, and only one is given per hexagon). If you learn where the bonus letter appears you can take it as soon as it appears and get out for the next one.



KEY:

* RADIO MAST

Λ TOWERS

[BUNKER

Λ PYRAMIDS

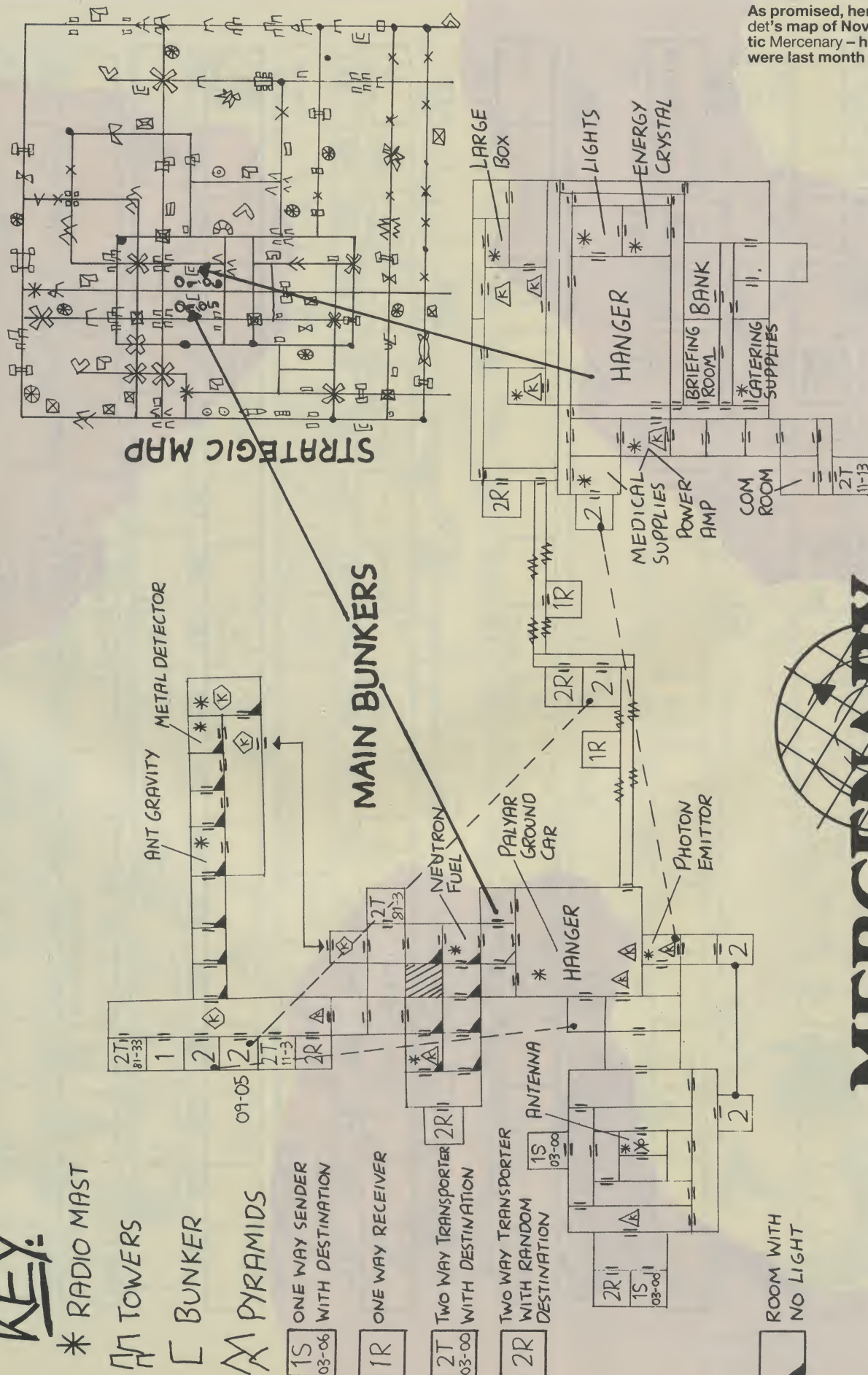
1S 03-06 ONE WAY SENDER WITH DESTINATION

1R ONE WAY RECEIVER

2T 03-00 TWO WAY TRANSPORTER WITH DESTINATION

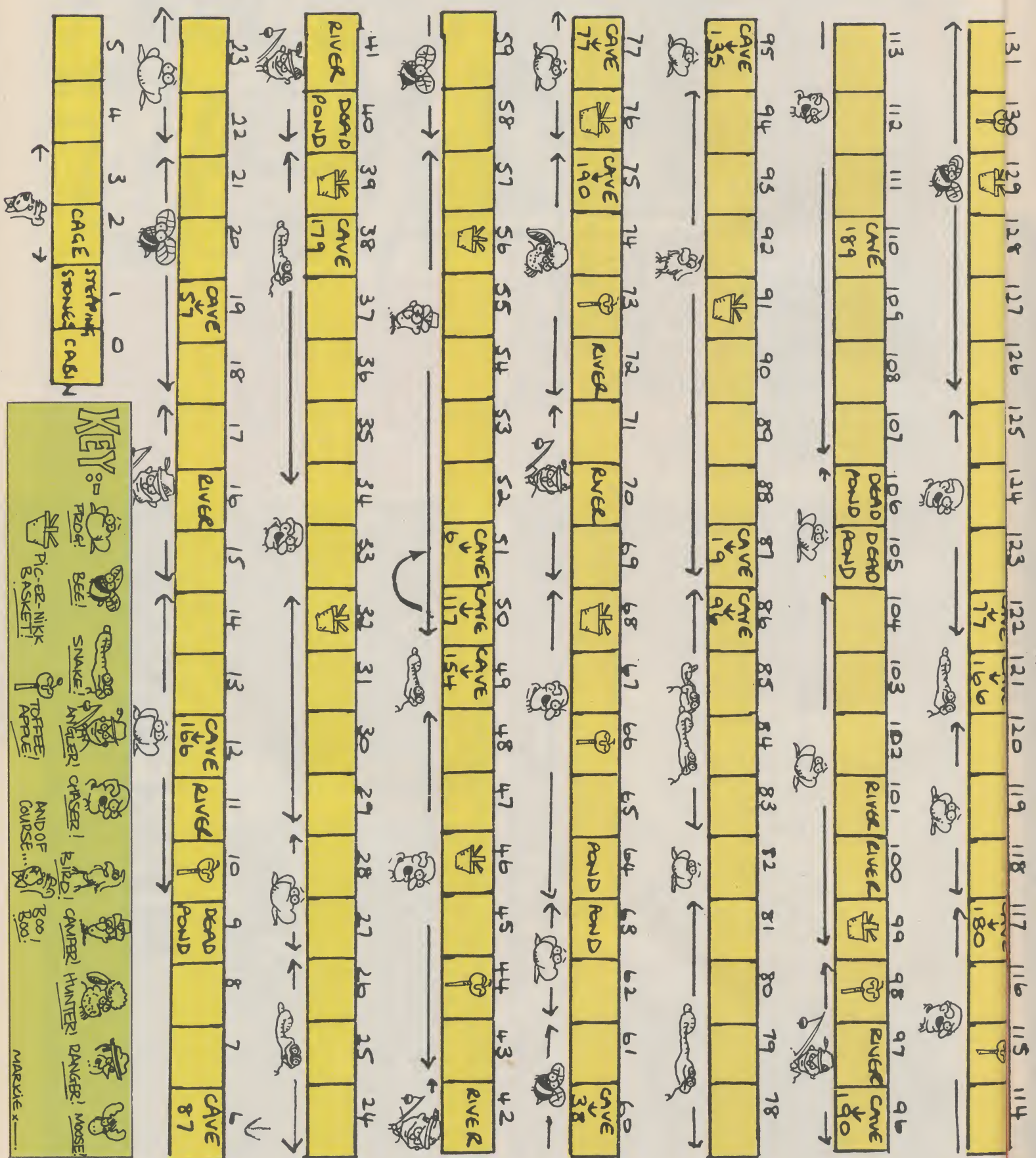
2R TWO WAY TRANSPORTER WITH RANDOM DESTINATION

ROOM WITH NO LIGHT



As promised, here's Janet Cevdet's map of Novagen's fantastic Mercenary - her tips in full were last month

MERCENARY



HEY! HEY! HEY! HEY! HEY! IT'S.....

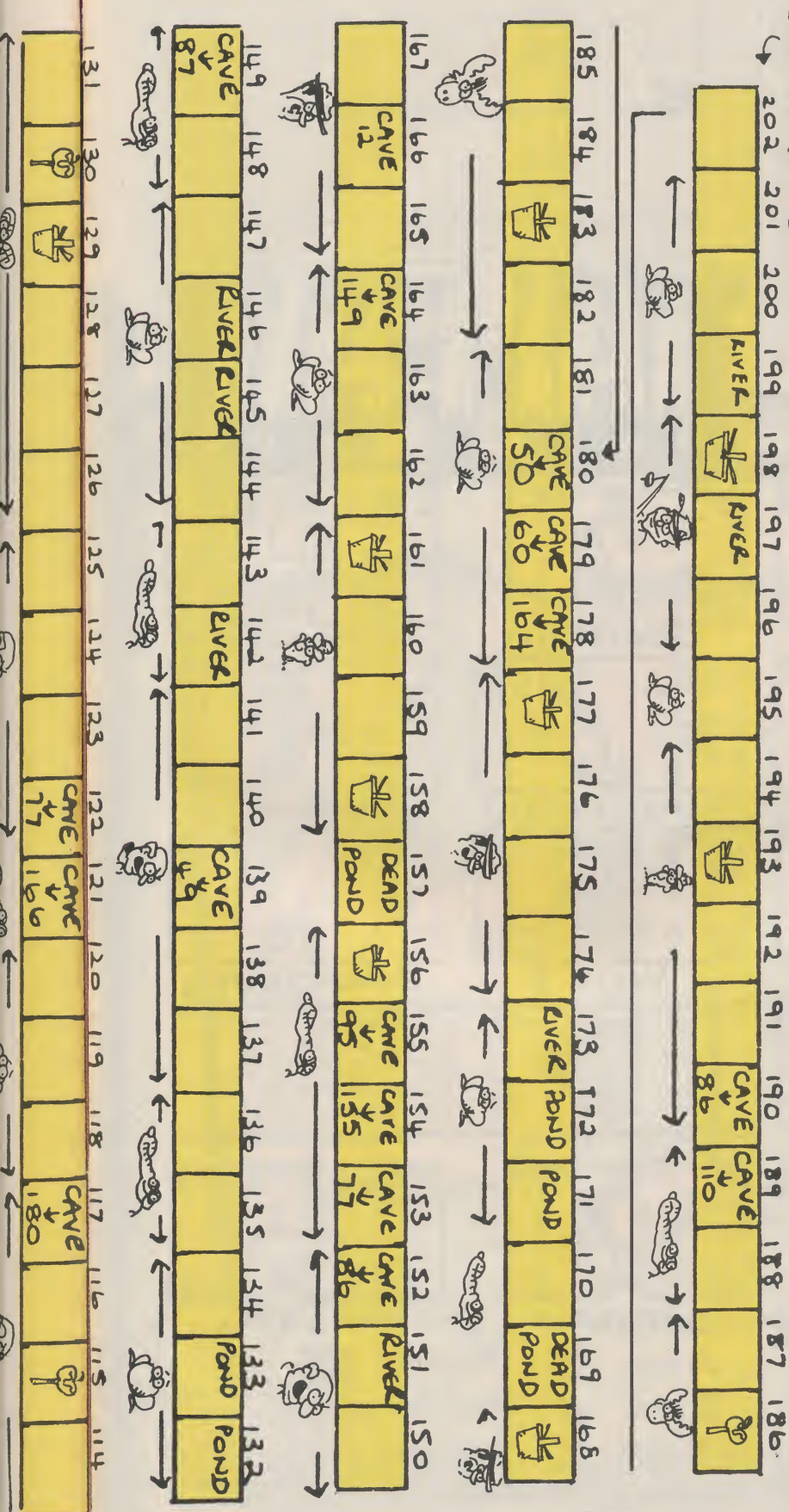
YOGI BEAR

SMARTER THAN THE AVERAGE MAP!

MAPPED BY BEKIE BRIE AND KEITH CHEESE!



300-BOO-OMETER



PLAYING TIPS

Tai-Pan has been a megafavourite lately – I've never seen so many maps and tips for one game. And when the Tai-Pan file finally burst this special was born...

Tips: Ian Meadows of Hornchurch
Maps and price lists: Stephen Lang and Chris Lang of Northampton (who win £30 worth of software as Cartographers Of The Month)

PLAYING TAIPS

To make money easily... go to the warehouse and buy a box of tea and sell it back (you'll lose money, but don't worry); then go the the armoury and buy some musket shot and cannon shot; then go back to the warehouse

and buy some more tea. If you sell the tea back to the warehouse they'll pay up to four times as much as it cost you, and if you keep on doing this you will become a mighty trader or 'tai-pan' – the object of the game.

KEY TO PRICE RANGES

TEA

SYMBOL BUYING PRICE RANGE (000s of \$)

A	23-25
B	25-29
C	29-31

JADE

SYMBOL BUYING PRICE RANGE (000s of \$)

A	64-66
B	71-74
C	78-80
D	85-87

SILK

SYMBOL BUYING PRICE RANGE (000s of \$)

A	36-39
B	39-42
C	42-45

Note: the buying price is \$2,000 higher than the selling price.

TAI-PAN

Map Grid:

- Row 1: FOSHAN (C1), MACAO (C2), GUANGHO (C3), SHENZHEN (C4)
- Row 2: XIAMEN (C5), FUZHOU (C6), HANGZHOU (C7), SHANGHAI (C8)
- Row 3: NINGBO (C9), SUZHOU (C10), WUXI (C11), ZHENJIANG (C12)
- Row 4: YANTAI (C13), LUDA (C14), QINGDAO (K2), CHAJUDO (J3)
- Row 5: HAIKOU (J6), KANAZANA (J6), TIANJIN (K4), JINZHOU (C8), KWANASU (C12)

Legend:

- BANK (Bank icon)
- WAREHOUSE (Warehouse icon)
- GAOL (Gaol icon)
- INN (Inn icon)
- ARMOURY (Armoury icon)
- REST (Rest icon)
- SUPPLIES (Supplies icon)

Price List:

- C15 - NAGASAKI - SEE C3
- C16 - SASAKI - C2
- C17 - KITAKAWA - C1
- C18 - JILONG - C5
- C19 - NANTONG - C6
- C20 - WEIHAI - C9
- K3 - TANGSHAN - C7
- J1 - LUSHUN - C11
- J2 - YINGKOU - C10
- J4 - OKINAWA - K1
- J5 - TOKYO - C13

Authors: STEPHEN AND CHRIS LANG

PRICE LIST OF GOODS

CITY NAME	NUMBER	TEA	JADE	SILK
Foshan	C1	B	D	B
Macao	C2	B	D	B
Guangzhou	C3	B	D	B
Shenzhen	C4	B	D	B
Xiamen	C5	B	D	B
Fuzhou	C6	B	D	B
Hangzhou	C7	B	D	B
Shanghai	C8	A	C	B
Ningbo	C9	A	D	B
Suzhou	C10	A	C	C
Wuxi	C11	A	C	C
Zhenjiang	C12	A	C	C
Yantai	C12	A	C	C
Luda	C14	A	C	C

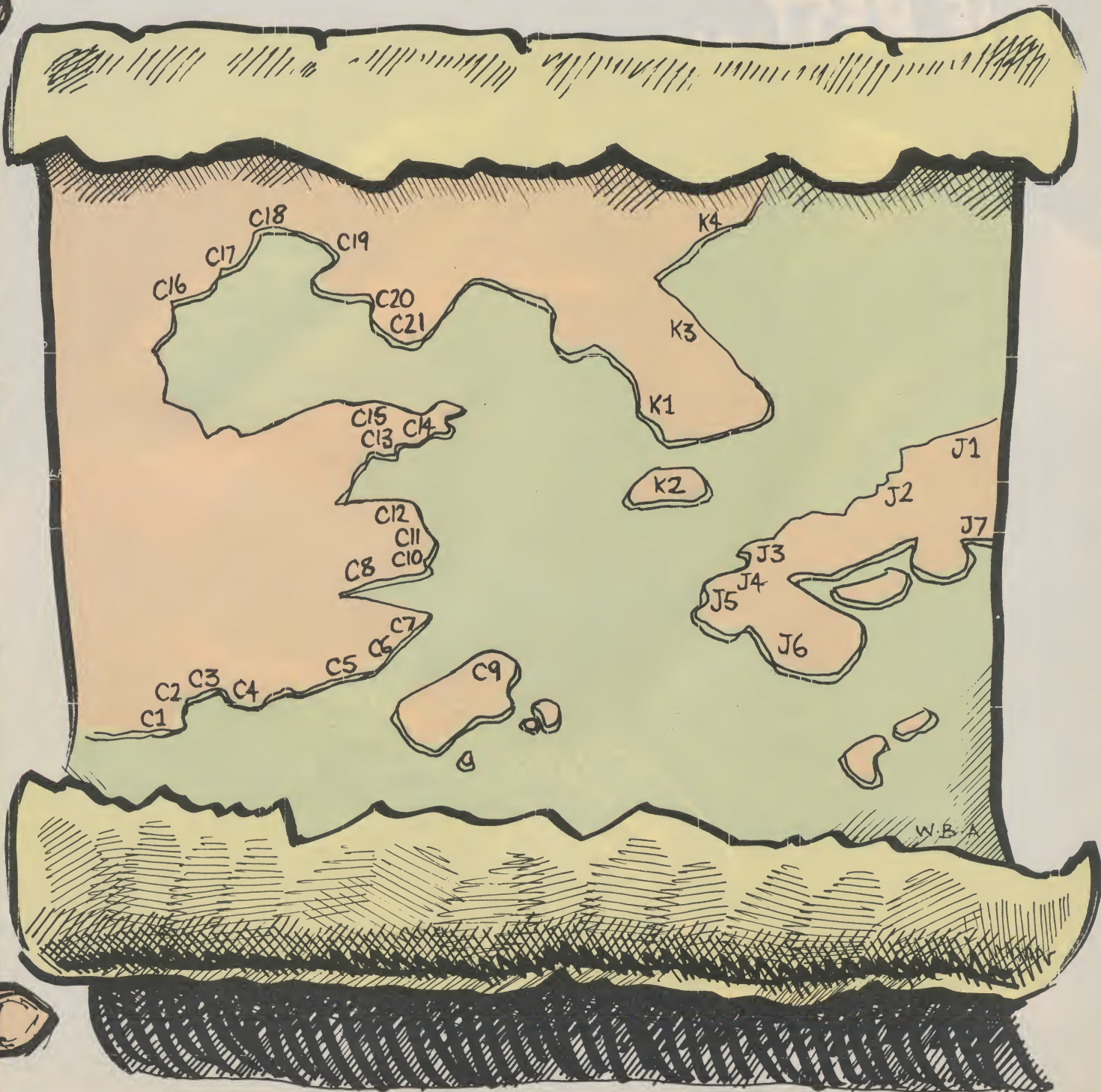
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Saseto
Kitakyuso
Haikou
Jilong
Nantong
Weihai
Tianjin
Qingdao
Tangshan
Jinzhou
Lushun
Yingkou
Chajudo
Okinawa
Tokyo
Kanazana
Kwangsus

C15
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C17
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C21
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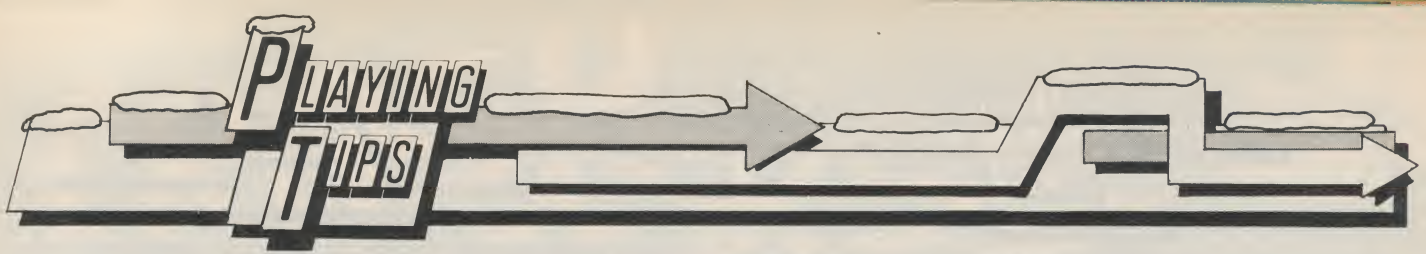


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ATTACK OF THE HOWDON HACKERS

Arraagggghh! The Howdon Hackers don't seem to know the meaning of fair play – they've given me so many POKES for new games that I'm just spoiled for choice.

But here are their three Agent X II POKES, an ATV Simulator routine and the long-awaited Batty POKE.

ATV SIMULATOR

AGENT X II

```

10 REM AGENT X II - PART 1
20 REM HOWDON HACKERS '87
30 REM
40 CLEAR 24639
50 LOAD "" CODE 24640
60 FOR F=23296 TO 23316
70 READ A: POKE F,A: NEXT F
80 DATA 62,14,50,201,96,62
90 DATA 91,50,202,96,195,168
100 DATA 96,0,175,50,176,225
110 DATA 195,162,98
120 RANDOMIZE USR 23296
  
```

```

15 REM ATV HACK
20 REM HOWDON HACKERS '87
30 CLEAR 25400: LET T=0
40 LOAD "" CODE
50 FOR F=23296 TO 23339
60 READ A: LET T=T+A: POKE F,A
70 NEXT F
80 IF T<>4761 THEN PRINT "ERROR":
90 STOP
100 DATA 221,33,0,64,17,0
110 DATA 27,55,62,255,205,86
120 DATA 5,221,33,56,99,17
130 DATA 64,156,55,62,255,205
140 DATA 86,5,175,50,90,235
150 DATA 62,30,50,186,223,50
160 DATA 187,223,195,176,214
170 DATA 127,72,72
180 RANDOMIZE USR 23296
  
```

BATTY

```

10 REM AGENT X II - PART 2
20 REM HOWDON HACKERS '87
30 REM
40 CLEAR 24639
50 LOAD "" CODE 24640
60 FOR F=23296 TO 23316
70 READ A: POKE F,A: NEXT F
80 DATA 62,14,50,201,96,62,91
90 DATA 50,202,96,195,168
100 DATA 96,0,175,50,35,244
110 DATA 195,162,98
120 RANDOMIZE USR 23296
  
```

```

10 REM BATTY HACK
20 REM HOWDON HACKERS '87
30 CLEAR 60000
40 LOAD "" CODE
50 POKE 65522,250
60 FOR F=64000 TO 64012
70 READ A: POKE F,A: NEXT F
80 DATA 62,228,50,51,189,62
90 DATA 2,50,52,189,195,0,104
100 RANDOMIZE USR 64753
  
```

```

10 REM AGENT X II - PART 3
20 REM HOWDON HACKERS '87
30 REM
40 CLEAR 24639
50 LOAD "" CODE 24640
60 FOR F=23296 TO 23319
70 READ A: POKE F,A: NEXT F
80 DATA 62,14,50,201,96,62
90 DATA 91,50,202,96,195,168
100 DATA 96,0,175,50,129,197
110 DATA 50,226,195,195,162,98
120 RANDOMIZE USR 23296
  
```

CHEAT MODE MOTEL

(PLEASE LEAVE SOLOMON'S KEY AT THE DESK)
(WE PROVIDE EXOLON SERVICE)

And now, from the magazine that brought you classics like *The CRASH History*, *On The Screen* and *Et Al*, comes the continuing saga of Cheat Mode Motel.

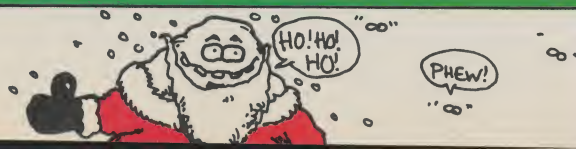
Everyone's home for Christmas, of course, so there's only one resident in the motel. A suspicious traveller calling himself Mr Dehon Denis has booked in, paying with a Solomon's Key cheat!

Go to the define-keys option and type in EBORP. You will then hear

a tune, and when you start the game you'll have infinite lives.

That works the same way as the Exolon cheat Lloyd printed in Issue 45 – speaking of which, it was wrong! Here's Thistle's cheat in full and correct:

For infinite lives in *Exolon*, go to the define-keys option and type ZORBA (not ZOBRA). (We did have a strange Greek at the motel, now that you mention it – Manager)



INFINITE BATTY LIVES

The Industrious Hackers have fitted in just a bit of hacking while working on a revolutionary 100%-hackproof protection system! This month they've got a routine to give you infinite lives in Elite's Batty.

- 10 REM BATTY POKES
- 20 REM INDUSTRIOUS HACKERS
- 30 REM C. SMITH, J. BEAN, D. AUSTIN
- 40 REM CRASH '87
- 50 CLEAR 24576
- 60 RESTORE
- 70 PAPER 0: INK 0: BORDER 0: CLS
- 80 LOAD "" CODE 64753
- 90 POKE 65522,252
- 100 FOR F=64512 TO 64518
- 110 READ A: POKE F,A: NEXT F
- 120 RANDOMIZE USR 64753
- 130 DATA 237,67,57,189
- 140 DATA 195,0,104,0

HOW TO GET COMPLETELY POKED

Many POKEs have arrived for Virgin Games's How To Be A Complete Bastard - here's one routine from Kevin Southern that caught my eye.

- 1 REM HOW TO BE A COMPLETE BASTARD
- 2 REM BY KEVIN SOUTHERN
- 4 CLEAR 49151
- 5 LET T=0: LET W=0
- 10 FOR F=47872 TO 48011
- 15 READ A: POKE F,A
- 20 LET T=T+A*W: LET W=W*1
- 30 NEXT F
- 35 IFT<>1012808 THEN PRINT "ERROR IN DATA": STOP
- 40 PRINT AT 10,0;"START HOW TO BE A COMPLETE BASTARD TAPE"
- 45 LOAD ""CODE
- 50 RANDOMIZE USR 47872
- 100 DATA 221,33,122,187,6,6,197
- 110 DATA 221,110,0,221,102,1
- 120 DATA 221,78,2,6,0,17,0,125
- 130 DATA 237,176,235,54,201,30
- 140 DATA 150,205,0,125,221,35
- 150 DATA 221,35,221,35,193,16
- 160 DATA 222,33,103,238,17,0
- 170 DATA 252,1,0,4,237,176,175
- 180 DATA 50,115,255,33,80,187
- 190 DATA 17,23,255,1,3,0,2,37
- 200 DATA 176,33,83,187,17,100
- 210 DATA 95,1,50,0,237,176
- 220 DATA 195,244,254,205,100
- 230 DATA 95,62,195,50,76,255
- 240 DATA 33,112,95,34,77,255
- 250 DATA 201,253,33,58,92,62
- 260 DATA 62,50,22,135,33,10
- 270 DATA 50,34,23,135,33,230
- 280 DATA 177,34,25,135,49,0
- 290 DATA 96,195,0,95,196,228
- 300 DATA 16,212,228,24,18,229
- 310 DATA 12,30,229,14,44,229
- 320 DATA 25,80,229,11

SUPER SUPERSPRINTING

Electric Dreams's car-racing game from Issue 46 has caused quite a commotion in the tips department. Perhaps someone wrote a POKE and everybody else copied it, or perhaps everybody wrote all their POKES exactly the same! Anyway, the one that came out of the hat first was a routine from The Fat Boys (sounds a bit like my brother's mates).

- 1 REM SUPERSPRINT POKE
- 2 REM (C) THE FAT BOYS '87
- 5 CLEAR 32767
- 10 PRINT AT 10,3;"START SUPERSPRINT TAPE"
- 11 LOAD ""CODE
- 12 POKE 65108,194: POKE 65092,37
- 13 FOR F=65400 TO 65413
- 14 READ A: POKE F,A: NEXT F
- 15 DATA 62,201,50,206,192,195,0,154,205,64,154,195,44,255
- 16 RANDOMIZE USR 65408

PASS-WORD SQUAD

Right, it's time to surrender all those dangerous passwords that can get you to higher and more dangerous levels of Mastertronic's Agent X II (one of the most popular games for tipping at the moment). The offending

parties are Mat Crawley of Sheffield, James Alcock and Robin Alcock of Northampton (you've been in this column once already!), Marc Johnson of Herne Bay and David Rayment of North Hykeham.

Type in the two passwords exactly as printed!

STAGE ONE: no password needed
STAGE TWO: HERE COME OL' FLAT TOP.
STAGE THREE: THERE'S NO ESCAPING IT

DESPERATELY SEEKING DRILLER MAPS

In every issue from now on, there'll be a special prize (£30 worth of software) for the best POKE/tip/map for a particular game. This month the competition's for the best map of the moon Mitral in Incentive Software's masterpiece Driller (97% in Issue 47!).

You don't have to send in the actual cardboard mapping model that's free with the game - just make a plan of the mapping model laid flat.

Entries to DRILLER MAP COMP at the usual Playing Tips address, please, by January 15. There'll be a few little Driller souvenirs for the winner as well as £30 worth of software, and his map will be in Issue 50, published in late February - so if you haven't managed to map the moon, hang on to that model!

All good things must come to an end, I suppose, and Playing Tips are no exception. The tinsel still won't stick, so I'm giving up on it and going home (but once begun, half done - Lloyd's grandma). Once the novelty of all those stocking-fillers has worn off, get hacking, cheating, drilling and mapping...

And don't forget to enclose an SAE if you want a reply to a letter, or a map returned. Them upstairs don't like paying too much postage!

NICK ROBERTS
PLAYING TIPS
CRASH
PO BOX 10
LUDLOW
SHROPSHIRE
SY8 1DB

(Merry Christmas and a happy New Year!)

CRASH COURSE



by Rosetta McLeod



Homework for the holidays – reviews of Spectrum educational software covering chemistry, German, information processing and physics, plus learning by bitter experience in a stock-exchange simulation.

The next CRASH Course will be in Issue 50, on sale February 25.

VISIONS OF REVISION

THERE SEEMS to be a growing interest in serious revision software. The Vision Software packages reviewed in Issue 39 are attracting plenty of interest, according to the distributors, Disney. So far, the following subjects have been covered by Vision: biology, chemistry, physics, computer science, French, German, geography, history and information processing. These broad subject areas are divided into units which retail at different prices. Prices for the units reviewed this month are given below, but a full catalogue and order form can be obtained from Disney Ltd, 6 Pilkington Avenue, Sutton Coldfield, West Midlands B72 1LA.

Each of the 29 units uses a single program with the screen and user interaction being driven via individual data sets developed for each unit and subject. The software is intended to be used as a flexible resource – for example, as a library facility for students to work on modules of their own choice, or as an activity for small groups under the guidance of a teacher.

Many different presentation techniques have been used in each unit to provide variety and to enable a very wide range of material to be displayed, explained and answered, with different levels of difficulty.

A particularly useful feature is that each question set is given an A to C grading in the user guide (A is the most difficult). Each subject is covered in some depth and all the units are suitable for students taking CSE, GCE, 16+ and GCSE courses, as well as providing a revision aid for study after leaving school.

The Vision Software programs don't use graphics, nor do they make much use of colour, but they are very good as serious study aids to be used as reinforcement for specific coursework.

CHEMISTRY

Unit One – Nature Of Matter

Producer: Vision Software
Retail price: £11.40

Vision has four packages covering the chemistry syllabus. The first one, entitled *Nature Of Matter*, starts off by quizzing the user on his knowledge of apparatus. A definition appears on the screen – for example, 'needed for some purity tests' – and two clues are provided if wrong answers are given. This section also includes tests on separation techniques.

The course then proceeds to deal with atomic structure, particles, the periodic table and electronic configuration, acids

and bases, salt preparation and identification, pH values and ion tests, and reactions. There is also a guide to accompany the package with tables of chemical data.

The other three packages in the chemistry series cover energy and reaction equilibria; nonmetals, air, and water; and metals and carbon.

Though Vision markets these packages as being for the 11-to-16 age range, the science units are more suitable for older pupils taking GCSE and 16+ courses – there are only a few topics in the chemistry units with the easy C grading.

INFORMATION PROCESSING

Unit Two - Software And Business Systems

Producer: Vision Software
Retail price: £10.95

Following on from Unit One, *Hardware And Techniques*, this package aims to introduce the student to the topics of text-management, business-support

systems and data/information systems, including word processing. Complete with quizzes, the package also deals with issues such as security of information, privacy and the social implications of exploiting this technology.

GERMAN

Unit Two – Accommodation And Meeting People

Producer: Vision Software
Retail price: £10.95

If you've got through Unit One of

Vision Software's German course, you're ready to tackle the two themes of Unit Two: meeting people and arranging

HISTORY

Unit Four – Social (Industry And Transport)

Producer: Vision Software
Retail price: £10.95

Vision Software's history programs cover five topics: *The American West*, *Medicine (The Early Years)*, *Medicine (Recent Developments)*, *Social (Work, Trade And Society)* and this one, *Social (Industry And Transport)*. As with all the history packages, this includes two tapes.

The first deals with the Industrial Revolution and transport before 1850. The Industrial Revolution covers topics ranging from textiles and potteries to the production of iron and coal and inventors and inventions.

Transport before 1850 is covered by question sets on road, rail, canal and steamships, and the second tape deals with industrial development and transport since 1850.

Multiple-choice questions are used in the sections on road transport and communications in general, and there's a quiz on the British press.

This package should be used only for short periods at a time, because there's lots of information to absorb.

accommodation. It offers games based on a town plan found in the user's guide.

The section called *Meeting People* deals with conversational phrases and general information, and introduces the user to a letter in German. It then goes on to deal with writing letters to book accommodation in campsites, hotels and youth hostels. The final section provides useful practice on German verbs, covering various tenses as well as



impersonal and separable verbs. The package contains a keyboard strip for producing the characters in the German alphabet not found on the English keyboard.

This is a comprehensive and

interesting suite of programs which would be a useful revision aid for examination purposes, as well as helping the holiday-maker brush up on his long-forgotten school German!

PHYSICS

Unit One – Forces And Motion

Producer: Vision Software
Retail price: £10.95

The first of four physics units from Vision Software, this package covers pressure and density, forces, motion and the motor car. As with all the company's educational packages, a variety of questioning techniques is used – when studying density, for example, the user is asked to indicate with a yes/no response whether he agrees with a number of statements such as 'The volume of a sample of material equals its density divided by its mass'.

When the correct response ('no') is given, the computer explains that volume equals mass divided by density. But if a question is answered wrongly, four possible answers are put on the screen, and the student tries to choose the correct one.

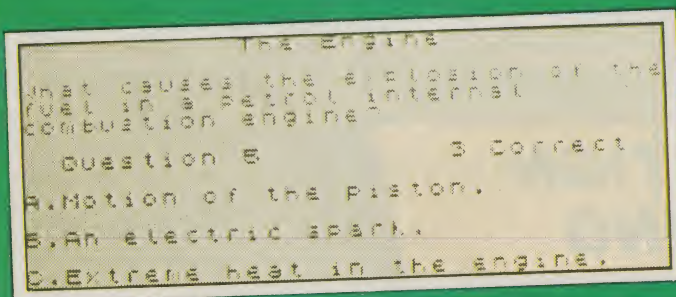
The section on pressure and density ends with a test on Hooke's Law, mass and weight, and the differences between them. In forces, the most difficult question set is on the principles of moments, while the easiest option covers Archimedes' principle.

The final unit is on the motor car, and divides its subject into the engine, the electrical system, the fuel system, the transmission system and auxiliary systems.

The accompanying booklet has tables and figures for specific topics, as well as a list of abbreviations.

Vision Software's three other units on physics cover energy and matter, sound and optics, and electricity and electronics, and together the four packages provide a comprehensive revision course.

► Examining force and motion in Vision Software's *Physics*



WRITE ON

Producer: System Software
12 Collegiate Crescent, Sheffield S10 2BA

Retail price: £9.14

Age range: 4 years to secondary remedial

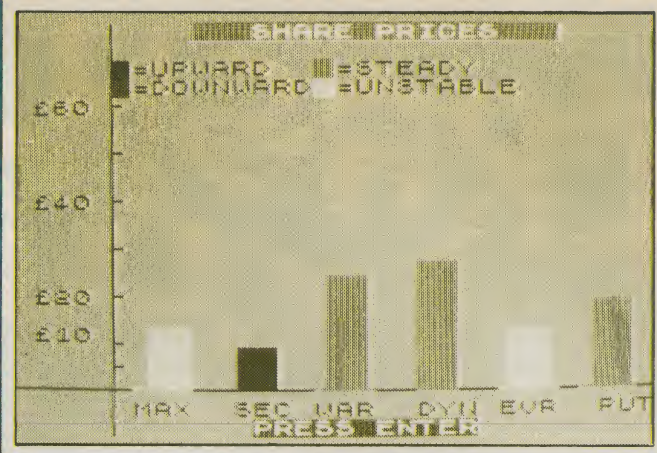
Write On is designed to develop skills of basic literacy by encouraging children to write. For very young children who are just beginning to learn to distinguish words, the program also assists in the development of a sight vocabulary.

As soon as *Write On* is loaded, the first of nine pages is displayed. This page contains 17 common words, together with some letters and the functions available, and

it's the home page to which the program returns after completing most operations.

All of *Write On* is controlled by just two keys, from which the child can select those words he requires to form sentences which are displayed on the screen. By moving the cursor to the chosen box, the child can access a range of words grouped in alphabetical order, and if the word he wants isn't there it can easily be added to the word set.

This personal word set is a particularly useful feature, as up to 240 different words can be built up and saved to tape; thus the learning can be focused on the child's own interests and needs.



► Stockmarket from CCS: lose pounds without pain

STOCKMARKET

Producer: Cases Computer Simulations, 14 Langton Way, London SE3 7TL

Retail price: £5.95

Age range: older students/adults

It may seem like a computer nasty in the aftermath of the *other* great CRASH, but this program (from CCS, well-known for its strategy wargames as well as for educational software) should have a wide appeal in the age of privatisation and small investors.

The aim of the game is to maximise the value of your investments by buying and selling shares in up to six companies.

There are three levels of difficulty; you can borrow money to the value of your assets in the easier two options, but if you are supremely confident you borrow only half the amount.

The computer can provide you with basic facts about a company, such as its share prices and

stability record. And other information is designed to make you feel jittery – for example, a general election might be called.

At the end of five 'days', a statement is presented. Brokers' fees and capital gains tax have to come out of your earnings. The computer also gives you a rating based on your performance, and will comment on the tactics you've employed!

But if you do badly, remember it's only a game and you won't have to sell the Porsche.

COMMENTS

Keyboard play: very responsive to the single-key commands

Graphics: four information graphs, limited colour

General rating: an interesting insight into the volatile dealings of the stock market

The accompanying booklet advises that if the program is being used with a very young child you should start off with a blank word set, and enter the words suggested by the child. Older pupils can have their attention drawn to capital letters and simple punctuation.

Up to a screen of double-space text can be written at a time, and it can then be saved or printed.

Written by an educational psychologist specialising in the development of reading skills, *Write On* is an extremely useful resource which allows for flexible use according to the needs of the child. With encouragement from an adult, children can develop their literacy skills, freed from the frustration which often results

from poorly developed coordination or poor handwriting.

Games paddles and joysticks can also be used with *Write On*, making it suitable for the physically handicapped too.

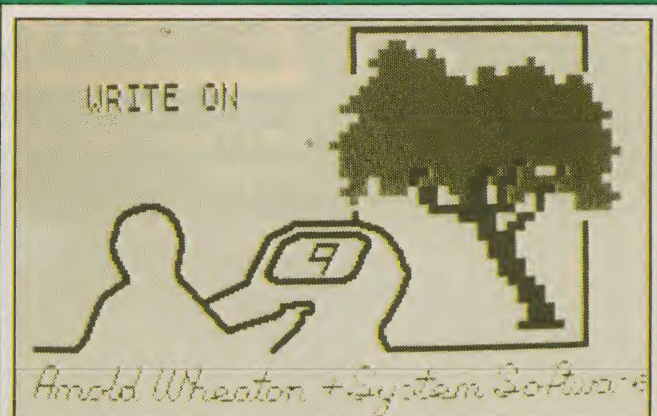
COMMENTS

Keyboard play: good. Option of using games paddles and joysticks.

Graphics: no graphics, and limited use of colour

General rating: though *Write On* takes a little getting used to, the effort is worthwhile. Highly recommended as a flexible aid to developing literacy skills.

► *Write On* from System Software: a flexible aid to literacy





JACK THE RIPPER

Producer: **CRL**
Retail price: **£8.95**
Authors: **St Brides**

Almost a century ago, Jack The Ripper roamed the dark streets of London's East End for four terror-filled months in 1888. At least seven murders of prostitutes have been attributed to the killer (or killers) unknown, and the gas lamps didn't make anyone feel any safer; Jack might be afoot that night, and British razors have always been of good quality.

CRL and the 'lady' programmers of St Brides, known for their Victorian attire, have chosen to 'commemorate' these events with the first computer game to receive an 18 certificate from the British Board Of Film

Classification. It follows in the horror tradition of the same software house's *Dracula* and *Commodore 64* *Frankenstein*, both given 15 certificates. (St Brides's previous credits include the rather milder 1985 adventure *The Snow Queen*.)

This scrolling script of Victorian terror was written using Gilsoft's *Professional Adventure Writer* system, and the mock-19th-century text is complemented by graphics screens showing the more unpleasant aspects of the human anatomy when a cutting edge bites deep.

Circumstance leads you to become prime suspect in the police's hunt for London's most wanted man. On waking the next morning you discover that your

PAUL

"What a gruesome subject - I'm not a wimp, but I can see why it's got an 18 certificate. The graphics aren't really that scary, but the text creates a terrifying atmosphere. Practically, it's annoying to have to go all the way through the long, time-consuming opening sequence each time you play. But once you get into the meat of the game you have to be really clever, trying to fool everyone as to who you are. Jack The Ripper is repetitive, but there's plenty of atmosphere and it's interesting enough to appeal to nonspecialists."

78%

house is watched by the police. To prove your innocence you must escape from the confines of your small abode and follow the pathway of clues that can prove your innocence.

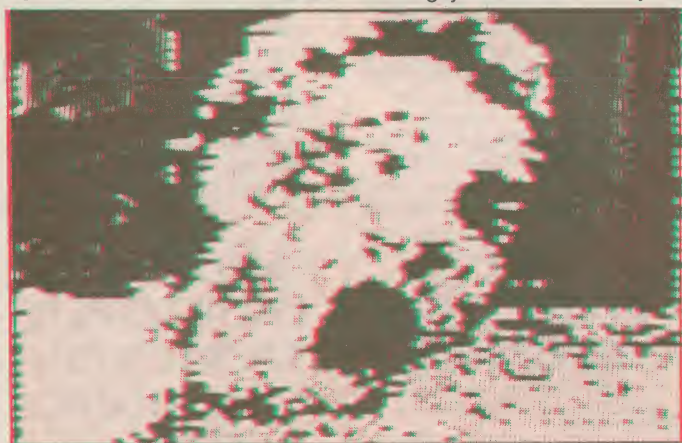
carry, while LOOK brings up a description of your surroundings.

But whatever instructions you might use, don't forget that time is precious. The London bobbies are out to get you.

BYM

"Unlike so many adventures, Jack The Ripper has a wide variety of options, locations and vocabulary available from the start. The language used is clear enough without the very flashy graphics, and it's extremely easy to follow what's going on."

72%



► *Jack The Ripper*: more blood than guts in a very simple but infamously gruesome scenario

ROBIN

"Jack The Ripper is a reasonable introduction to the world of adventuring. But there's in fact very little to do; your course of action is clearly mapped from beginning to end. True, there's some atmosphere when something nasty happens, but it wears off rather quickly. Perhaps the best point is the extensive vocabulary, which allows the novice adventurer to communicate with the computer with hardly any trouble."

65%

COMMENTS

Graphics: small gory pictures

Sound: there's an ocarina to play in the first room

General rating: an unsophisticated adventure with lots of witty writing and a much-discussed bloodiness

Presentation	73%
Graphics	47%
Playability	67%
Addictive qualities	72%
OVERALL	72%

REVIEWING ADVENTURES

This issue is Derek Brewster's last as Adventure Trail columnist - the programmer/writer is leaving CRASH to set up a software house and won't have time to breathe, let alone LOOK AROUND.

Starting next issue, adventure enthusiasts from the regular CRASH reviewing team will be covering each month's major releases in Adventure Trail - and the tips and letters sections, Signstumps and Signpost, will continue too. (The addresses remain unchanged.) So will Superheroes, announcing the first people to complete new adventures.

But CRL's *Jack The Ripper* is, we decided, a special case. Its notoriety and 18 certificate are bound to attract many nonadventurers, so it's treated here as an ordinary game.



PAW PIE

Dear Derek

Having read your favourable review of Gilsoft's *PAW*, I must say that I agree wholeheartedly with your comments. I have discovered several tips which I feel will be of interest to your readers. The first two involve the implementation of two sophisticated commands used in the best adventures – AGAIN (repeat last command), and OOPS (back one move).

OOPS

This is hinted at in the manual. Here is how to actually achieve it. Insert OOPS as a synonym of RAMLOAD (verb 29) and delete RAMSAVE. Then insert the following entries into the process table:

* * 0 E2 33 29 Is verb
RAMLOAD/OOPS
RAMLOAD 255 (see 1 below)
Restore posn
DESC Redescribe (new) locn

* * 1 RAMSAVE Save posn
Notes

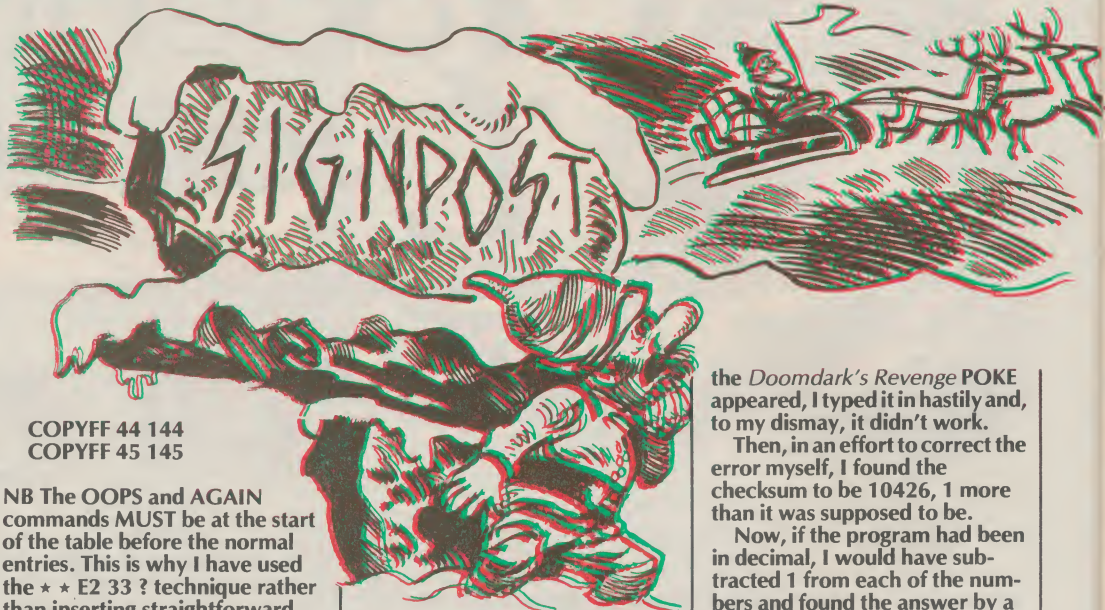
- 1 To limit the power of OOPS with regard to certain commands, you may wish to keep certain flags. If, for example flag 30, the score, is to be preserved replace RAMLOAD 255 with COPYFF 30 255 RAMLOAD 254 COPYFF 255 30. You may also wish to reduce the score using MINUS 30 x.
- 2 It may alternatively be desirable to completely disable OOPS at certain times by setting a flag, say 100, and inserting in entry * * 0, as:
E2 100 0 conduct at the start

AGAIN

Insert AGAIN (and desired synonyms) as a new verb number x. Use some storage flags (for convenience I have used 100 + number of flag whose value is to be stored). Then insert the following entries in the response table (which will come after the OOPS entries):
2 E2 33 x
COPYFF 133 33 33 = VERB
COPYFF 134 34

34 = NOUN1
COPYFF 135 35
35 = ADJECTIVE1
COPYFF 136 36
Restore 36 = ADVERB
COPYFF 143 43
Command 43 =
PREPOSITION
COPYFF 144 44
(ie L5) 44 = NOUN2
COPYFF 145 45
45 = ADJECTIVE2

- 3 COPYFF 33 133
COPYFF 34 134
COPYFF 35 135
COPYFF 36 136
Save Command (ie L5)
COPYFF 43 143



COPYFF 44 144
COPYFF 45 145

NB The OOPS and AGAIN commands MUST be at the start of the table before the normal entries. This is why I have used the * * E2 33 ? technique rather than inserting straightforward OOPS – and AGAIN – entries.

Finally, a couple of brief tips I found helpful.

Sometimes it's desirable to see if an object can be picked up without actually trying to do it using AUTOG. The following routine does this and is best used as a new process table. It assumes the object in question is the current L5 noun (adjective), so if this is not true flags 34 and 35 will need to be set to the appropriate values. It SETS flag 200 if picking up is possible and CLEARS it, otherwise flags 198 and 199 are also used.

* * 0 CLEAR 200 set 200 to zero

WHATO set the object flags
SAME 54 38 Is the object here?
COPYFF 37 199 Can the
SUB 1 199 player hold
GT 199 0 one more object?
WEIGHT 199

Can the player cope
ADD 55 199 with the extra weight?

COPYFF 52 198
PLUS 198 1
SUB 199 198
GT 198 0
SET 200 successful, so
set flag 200 to 255

* * 1 DONE
return to calling table

I also found it useful to create a special 'rubbish bin' location in say, loc'n d. This is due to the inability of the program to differentiate between objects which have not been created, and objects which have been created but then a room 1 we find object 1, the pie, and that the pie, if carried, may be eaten. Then we use the following:

EAT PIE CARRIED 1 carrying pie
MESSAGE 'It's tasty' message
PLACE 1 d put it away
DONE finished

Now the obvious thing to do would have been to DESTROY 1. But then the following entry for SEARCH ROOM would have allowed us to discover yet another pie, after eating the first. However, since the pie is now in loc'n d, the routine will NOT allow another pie to be found.

SEARCH ROOM 0 AT 1

in room 1
ISAT 1 252 pie not yet found
MESSAGE 'Found' message
CREATE 1 create pie
DONE
SEARCH ROOM 1 MESSAGE
'Nothing special' Else . . .
DONE

Of course this could all be done with flags, but you only need one 'rubbish bin' to work for ALL such objects, and also you could make visiting the 'rubbish bin' part of the game (cf pirate's treasure chests in games such as *Classic Adventure* and *Lords Of Time*).

Paul Fulcher, Norfolk

THE TYPESETTERS' REVENGE?

Dear Derek
Paul Stephenson does it again! After his amazing *Lords Of Midnight* POKE, I thought it would be impossible for him to better this, but in *CRASH* Issue 45 he even produced a *Doomdark's Revenge* POKE.

But, as usual, with the good news comes the bad, and the bad news is that the typesetters have done it again. Yes, the *Lords Of Midnight* POKE didn't work, and though I fixed it myself, the proper correction didn't appear till over a year later. Then, when

the *Doomdark's Revenge* POKE appeared, I typed it in hastily and, to my dismay, it didn't work.

Then, in an effort to correct the error myself, I found the checksum to be 10426, 1 more than it was supposed to be.

Now, if the program had been in decimal, I would have subtracted 1 from each of the numbers and found the answer by a process of trial and error, but the program was in Hex, and not being skilled in this, I couldn't find a correction to the error.

Normally, I would have waited for the correction, but after the enormous wait for a correction for the *Lords Of Midnight* POKE, I felt I needed to write to make sure of a correction.

Brian Neilson, Lanarkshire

(PART II)

Dear Sir

I waited in anticipation for *Doomdark's Revenge* POKES and you duly obliged in Issue 45, but as usual the POKE is littered with mistakes.

- 1 Line 50 – The computer will not accept PRINT \$0
- 2 There are two lines numbered 682
- 3 You refer to line 691 (end marker) but there is no such line shown
- 4 Three of us have triple-checked the data block but we still get 'ERROR IN THE 1ST DATA BLOCK'

G A Adams, Scarborough

AND HERE'S PAUL TO PUT US BACK ON THE RIGHT LINES . . .

Dear Derek

Thanks for printing my *Doomdark's Revenge* letter in Issue 45. However, those dreadful typesetting bugs must have been hard at work as there were six mistakes in the letter. The first and most important was in the data in line 508: an F was printed instead of an E. The line should have read 508 DATA B03EC3327

OB0CD69B0C9
Without this correction, on run-

ning the program a checksum error will be thrown up, and if you ignore this the program will crash just after loading the screen.

The others were only small mistakes.

On line 50 there should have been a hash (#) instead of the dollar sign after the PRINT keyword.

There were two lines numbered 682; of course the second line should have been numbered 683.

There was a mix-up with line numbers in the second paragraph of my letter. It should have read: 'Leave out any lines between 600 and 683 you do not want, but you must include the end marker (line 690).'

Paul Stephenson, Leeds

UTILITARIAN

Dear Derek

Of all the adventure utilities – GAC, PAW, The Quill etc – which do you recommend? I am hoping to write an adventure which I can put on the market. Is it better to be a freelancer for an already established software house (if so, which one?), or start your own homegrown software company?

Ian Miller, London

Firstly, utilities – and I don't think it is revealing a secret to say that I think Gilsoft's PAW (Professional Adventure Writer) is the best utility available at the moment. Its nearest commercial rival is GAC (Graphic Adventure Creator, but games born of GAC tend to be a bit samey whereas PAW is more flexible and has superb vocabulary-handling routines.

You are quite right in the other part of your letter to observe the lack of utilities in the likes of WH Smith – the large high-street stores need look no further than their sales figures to see that utilities are a minority market (as are programming aids generally). So I would direct you to your local specialist computer store.

If you have no luck there, direct to Gilsoft for the Professional Adventure Writer and to Incentive for the Graphic Adventure Creator. The Gilsoft address is 2 Park Crescent, Barry, South Glamorgan – telephone (0446) 732765 – and Incentive is at 2 Minerva House, Calleva Park, Aldermaston, Berkshire RG7 4QW (telephone (07356) 77288).

As for writing adventures on a commercial basis, it's important to ask whether the adventure you might create will be commercial – in other words, whether it will be sufficiently entertaining or different to warrant someone purchasing it? My advice is to find some people of similar abilities in your local area.

A computer shop or the local

press might direct you towards a computer club where you can mix with people of widely differing abilities and you can learn and have fun whether your attempts are up to commercial standards or not. The vast majority of professionals began as enthusiasts who happened upon some commercial ideas.

If you do find yourself becoming successful you might form a design team which supplies software houses, because in all honesty the computer-games market is now big business and it would take an awful lot of money to set up your own software house, producing your own cassette covers, duplicating your own tapes, advertising etc.

DB

GAC COLOUR

Dear Derek

When I first had GAC I couldn't add colour to pictures without clash – but all you have to do is pick a paper colour from 1 to 7 but leave the ink colour on black. Then press the A key to fill the paper with the current colour. Now you can draw and shade just as with a black-and-white picture.

N D Fisher, Birmingham

WAKEY WAKEY

Dear Derek

I have found a way of dealing with the input facility in Mastertronic's ZZZZ. To stop the computer butting in when you're trying to type simply connect an interface before loading the game up. I know it works with a Kempston interface.

And to delete a character without interfering with the icons simply press key 1 and voila.

Neil Blain, Cheshire

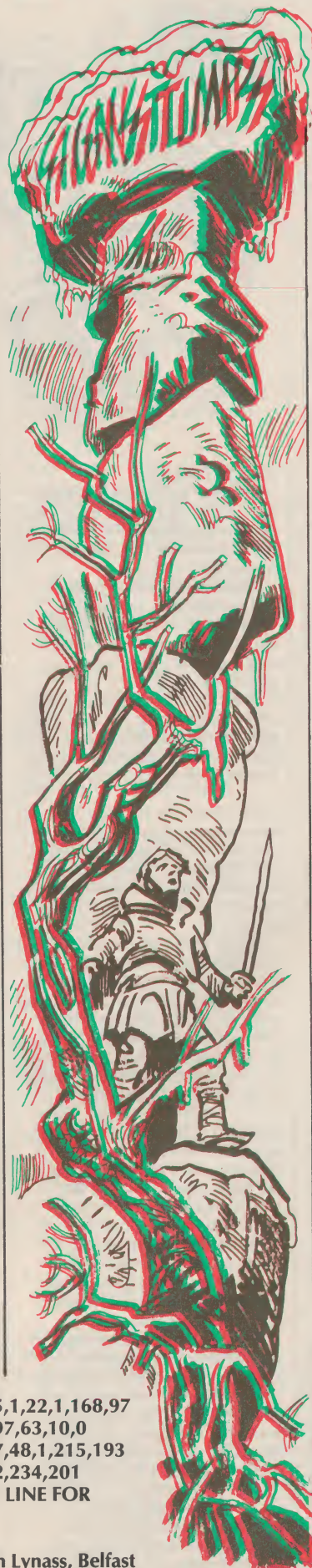
GREASED ZIP

Dear Derek

In response to Bernard Parkinson's plea for help in CRASH Issue 44 concerning Ben Henson's 'zippy routine', I have written an improved and working version of Ben's program. Just load the adventure of your choice and then the search program. If the adventure is not Quilled remove line 90. Then type RUN.

```
10 FOR I = 23296 TO 23334
20 READ A
30 POKE I,A
40 NEXT I
50 DATA 205,107,13,62,2,205,1,22,1,168,97
60 DATA 33,0,0,23766,229,197,63,10,0
70 DATA 254,31,56,5,254,127,48,1,215,193
80 DATA 225,3,43,124,181,32,234,201
90 POKE 23316,47: REM THIS LINE FOR
   QUILLED GAMES ONLY
100 RANDOMIZE USR 23296
```

Joseph Lynass, Belfast



3D

THE BOGGIT

JOEL QUINN of London wants to know how to destroy the trolls.

When you encounter the trolls, wait till they have finished discussing you and then say Lux. This should turn them to putty. (JOHN WILSON).

SPY TREK

'Could you please find it in your heart to help a lady. No? Well, how about helping the other five! Yes, we total six humans, or thereabouts, and we are totally stuck on Spy Trek (Americana). Nobody, but NOBODY, has heard of this game except us. We have reached the Eiffel Tower and know that the tramp (old man) has to be there, but he is proving elusive. After trying everything we can think of over six months we still can't get off this screen' writes L MORRIS of Hampshire.

At the airport examine tramp and read sign to learn how much you should give him. Proffer a pound coin seven times then get key. At the tower listen guide and unlock gate with the key from the tramp. Then, where else but up?! (JOHN WILSON)

WINTER WONDERLAND

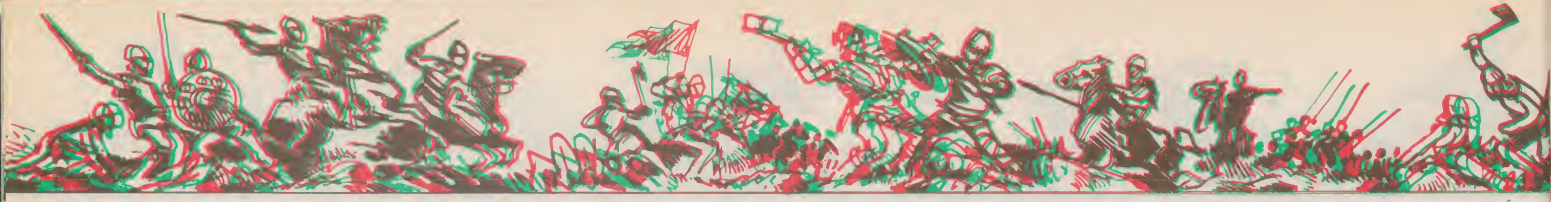
LEONIE BURTON of London is having a bit of a winter of discontent inside while summer blazes without. 'The problem is I need the master key to enter the rooms that are locked. The master key is in the foyer on a hook on a chain. I've tried every way to get the key but all that comes up is 'you pull the chain but it won't budge'.

Get vacuum cleaner. Go to the middle of the corridor and give the vacuum to the daily cleaner. She is most pleased as she had forgotten where she had left it and gives you some soap in return. Go to the foyer and press key to soap. Make your way to the locksmith. (STEVEN HOUSE)

GREMLINS

CRAIG YOUNG is stuck with those pesky Gremlins.

Drill a hole in the metal plate over the vent. Cut the plastic pipe with the hacksaw and join the pipe from the gas bottle to the plastic pipe. Insert pipe into hole and open valve. Light torch and get out. Move E and W for a few moves and the store should blow up. Follow Stripe and Stripe falls into the empty swimming pool and is stunned. (D MOORE)



TERRORS OF TRANTOSS

BRIAN BENNET wonders how he can get across the turbulent river.

From the plateau, dam the river with **PUSH BOULDERS**. (JOHN WILSON)

LORD OF THE RINGS

I think Melbourne House's *The Lord of the Rings* is the best computer game ever,' says CHRISTOPHER TREARHTA. 'However, I am finding the going tough.

- 1 found some gems in Old Man Willow. Can you tell me how to get them out?
- 2 How do you cross the Brandwine using the ferry?

1 Go NE to Tom Bombadil's house. SAY TO TOM 'FOLLOW ME', SW, BECOME MERRY, GET JEWELS, BECOME FRODO, SAY TO TOM 'HELP', NE. The jewels kill the riders by saying KILL RIDER.

2 Follow Farmer Maggot's advice and use the ferry. Share burden by allowing the hobbits to take turns at turning the handle.

(Tips from DES DAVIES)

In Part Two STEPHEN BOND is lost in the mines of Moria.

From inside the doorway go U,E,E,E,D,D,W,D,S,D. You should now be in a corridor with a stone door. Smash the door and go E and up. (DES DAVIES)

BEN VOKE inquires: 'Please give me the solution after you reach Merry's house.'

At the grassy plain wait for Merry to arrive. This may take some time if you are only Frodo, so play two characters and move Merry yourself. As Merry collect the meal in his house and head W, N, to the Highway. Go W along the highway to Michel Delving and collect candle and read book. Now go back along the highway (E twice) and N to reach the Oval Lake. Swim in lake. (DES DAVIES)

Game One, Part One, and PAUL TREGIDGO (this month's CRASH Challenger) can't get past the last bridge. He thinks he needs the elfstones to do this but doesn't know where to get them.

Elfstones: swim in the Oval Lake and a strange person will appear and throw 2 elfstones at you. (DES DAVIES)

LORDS OF TIME

G MacFadyen has some questions on this Level 9 classic. 'In Zone 3,' he asks, 'what do you do with the struggling cavewoman dragged by her hair?'

Give club to cavewoman.

'In Zone 5, what do you give the dragon?'

Give food to dragon.



THE BIG SLEAZE

'How do I get the sliding door open? The HELP only gives you open **** with ****. I reckon the last word is CROWBAR', muses RICH HILLS.

Open grille with crowbar.

The following answers to G M DOBBS's questions may appear enigmatic but I think you'll get the gist of what the questions were . . .

Wait for Ben at the apartment and examine sofa. No-one mentions the medicine cabinet! Sliding doors and secretary are red herrings. (B R BENNET)

SHADOWS OF MORDOR 'I have managed to get down the cliff only to be lost in the maze, and the branch I used as light keeps blowing out. How do I get Smeagol to help?' asks Charles Arnold.

Climb down the rope and you'll be in the swamp. Go E then S then SE. Tell Sam to give all to Frodo, then tell Sam to drop one of the logs. Go W,N,NW then SW. Tell Sam to drop the log, then do the same for the other 3 logs. Tie the rope to the logs and make a raft. (PAUL GODWIN)

MICHAEL PACEY can't get anywhere in the Dead Marshes. He's noticed that in the book Smeagol leads the hobbits through, but in the game Michael can't get the slimy beast to do anything. In the back of the instruction leaflet it mentions a 'promise' command but Michael can't find any way of using it.

Smeagol and yourself get off the raft into the Dead Marshes. Go E, then SE. If there is a black rider there just wait and it will go away. Smeagol will suggest you go E. Go E and you will be in a small valley with a muddy stream. Go SE, S, W, S, S, S. (PAUL GODWIN)

As for the 'promise' command, when the tied-up Smeagol asks for the rope to be taken off say 'no' and he will

offer to take you to Mordor. Say to Smeagol 'promise'. Wait till he promises and then untie his rope. (NEIL HARRISON)

COLIN STEWART from Mid Glamorgan is having a spot of bother navigating on the raft.

Get on the raft and push it S with the branch. Once you reach the other side say to Sam 'get off' and push the raft N with the branch. Say to Smeagol 'get on' and push it S (the raft can only carry two - otherwise it sinks). Then follow the instructions Smeagol gives you. (NEIL HARRISON)

'In Issue 44 you said that you dragged and dropped the logs and then made a raft with the rope. Where did you drag them to? I've gone everywhere and all I get is Sam and his description. Also, when you use the word 'push' it says you cannot roll the raft, who wants to roll it?' writes NEIL MANSON.

Drag the logs to the swamps edge. Drop everything but the ring, drag the logs in turn. Go back for your possessions, tie the logs. The raft will not hold everyone at once. (P J FAIR-WEATHER) Make sure you have the rope. TAKE ALL and MAKE RAFT. (NEIL HARRISON)

'I'm sure Gollum could be helpful but every time I speak to him he runs away screaming' (like Nick Roberts in the Challenge - Man Ed) - PAUL TREGIDGO

Try to kill Smeagol and make him promise to behave. (PAUL GODWIN)

THE HELM

NEIL MANSON asks 'what do you use for a blowpipe?'

TAKE DART and INSERT DART into hollow reed to form blowpipe.

VALKYRIE 17

CRAIG YOUNG is in the sewers with the rats and wishes they were all like Roland.

Go to the butchers and take a leg of lamb. When the butcher comes at you, give up your lead box. Go down the sewer and move N for four moves. Wear the aqualung, go N and through the gap in the wall. The rats will prefer the meat! (BILLY DINGWALL)

'How do I get the necklace to pay

for the bill? Can I get out of the hotel by the window?' - MICHAEL BULL.

Search, shake and examine everything. Tie sheets together and to the bed. Climb out of window. (BILLY DINGWALL)

KAYLETH

MICHAEL BULL asks two questions: 'What is the fuse used for? How do you get the water to soak the compost?'

Insert fuse into skimmer.

Empty water onto compost, plant bulb in compost. (ANDREW HILL)

THE FOURTH PROTOCOL

'In the middle of the second game, *The Bomb*, I have exchanged the case for a tracer bug and receiver off Crick. But who to plant the bug on seems a mystery as everyone seems to be the good guys,' says J NORMINGTON.

To bug one of the journalists you need to know which is an illegal. Buy a camera from Boots of Oxford Street and take a photo of them. Buy some flowers at the Barbican florists and take the flowers and camera to C. Return to Heathrow and use the bug in the Barbican. To get to the florist go W,N,S,E, buy the flowers. To escape go

N,N,N,E,E,E,S,N,S,N,W,W,E. Buy a guide book from the shop and examine it. If you get lost, directions from landmarks to the florist are as follows:

Concert hall N N S E
Theatre S W N S E
Guard N N W N S E
Tramp

..... E N E W S, then see guard
Shop W E, then see tramp

ZZZZ

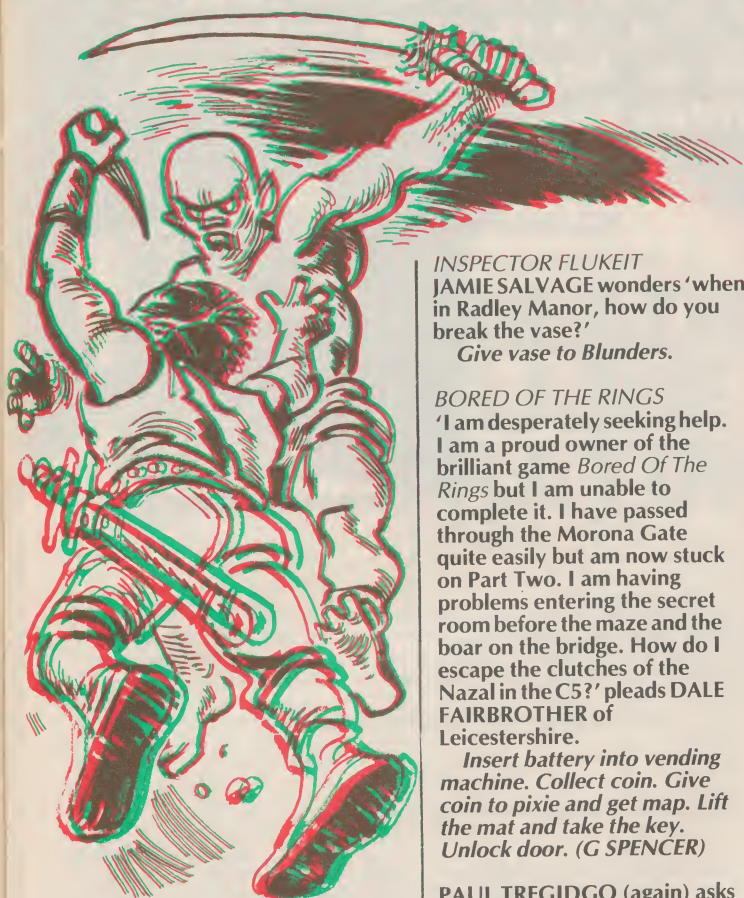
NEIL LOFTS is stuck: 'I am at a total loss with ZZZZ and would be very grateful if you would answer this little lot.

- 1 How do you avoid being nicked for jaywalking? (HELP tells you to 'do the hitch-hiker'.)
- 2 What do you do at the Snow Palace?
- 3 How do you pull up the bucket?

- 1 Thumb a lift.
- 2 Examine the fridge. Get the cheese and close the fridge. Untie the chest and open it. Get the tie and pistol.
- 3 Put bucket on hook. Turn the handle and you will hear a voice say 'OK'. Turn the handle again and the bucket will fill with water. Fill the pistol. (STEVEN HOUSE)

'How do I take the bike without waking the bandit and get into the ice palace?' - STUART BRAND

PUSH BIKE. RING the BELL and GIVE BIKE to the SANMAN (STEVEN HOUSE)



INSPECTOR FLUKEIT
JAMIE SALVAGE wonders 'when in Radley Manor, how do you break the vase?'

Give vase to Blunders.

BORED OF THE RINGS

'I am desperately seeking help. I am a proud owner of the brilliant game *Bored Of The Rings* but I am unable to complete it. I have passed through the Morona Gate quite easily but am now stuck on Part Two. I am having problems entering the secret room before the maze and the boar on the bridge. How do I escape the clutches of the Nazal in the C5?' pleads DALE FAIRBROTHER of Leicestershire.

Insert battery into vending machine. Collect coin. Give coin to pixie and get map. Lift the mat and take the key. Unlock door. (G SPENCER)

PAUL TREGIDGO (again) asks 'how do I find my way out of Morona in Part Two? I've found a map, treasure, and air rifle but I'm still lost.'

Enter the maze and go E,E,N,E,E,S,W,S,E. TAKE POSTER and go W,S,W. Drop the poster to get past Ponce and the others. (GARY JUKES)

SORCERER OF CLAYMORGUE CASTLE

'How do you get into the loft?' – STUART BRAND

CLIMB CHANDELIER and cast Light-Square Spell. Throw CRATE and GO LOFT. (ALEX NG)

'How do you get past the lava stream?' asks DAVID HUBBARD.

Enter the stream, squeeze towel and dry it. (ALEX NG)

MARK DARLINGTON is stuck right at the beginning of this game. He can get to the bottom of the moat but not without drowning! He wants to know if there is something he can do before entering the moat.

Dig in the field to reveal a star. Go west and cast Fire Spell at the tree. Examine ashes to find another star. Go east, enter moat, hold breath, swim down twice, get towel and swim east. Breathe! (ALEX NG)

PAUL APPLETON wishes to know where the Bliss spell is. *Open the cabinet to find the spell.*

K STRAIGHT of Norfolk asks how to get to the loft above the

ballroom, and the lava flow – and also, what the Light-squared, Wicked Queen and Lycanthrope spells do.

Climb the chandelier and cast Light-square spell. Throw crate and go loft. Get the potion and jump. Go west, S and push E. Go door, then down. Enter stream. Cast the Lycanthrope spell and enter a hole. Cast the Wicked Queen spell and go ballroom. (Thanks to ALEX NG for all those tips.)

SPIDERMAN

'How do you stop the fan in the duct?' asks STUART BRAND.

To stop fan cast web at fan several times till you can cast web at button. (DUNCAN THOMAS)

DODGY GEEZERS

DAVE GILLOTT has found the match, pills, pickaxe and wire cutters and has got into the breakers' yard and the hut. But these questions are still puzzling him:

- 1 Is there anything to take from the hut?
- 2 How do you get into the night-club?

1 Under the carpet in the manager's hut is something of interest.

2 The box of matches have some information about the night-club.

(JONATHAN MARSHALL)

REBEL PLANET

RICHARD WATSON and ANDREW HIRST have one or two questions for this one: 1 How do you get the wrench and who has it?

2 How do you get past the two customs men at the beginning without being arrested?

3 How do you avoid being arrested by the police cruiser patrol after disembarking from the Caydia?

1 To avoid problems with the Arcadians whose parking space you have pinched, give tickets. The wrench they leave behind is very useful for bending prison bars.

2 When you meet the customs officers just give card and then go complex. To get the laser sword past customs carry it in the lite kube.

3 Attack police (JOHN WILSON)

MINDSHADOW

'In Part Two what does the message in the hat mean and

what is the password for the tickets?' asks a KSS from London.

Enter 'Booth 11' (from the hat) and bribe the drunk in the gutter to get the password (P CORBETT). In Luxemburg Small Inn type 'Booth 11' and you will find the dead body of BM, Bob Masters. Go to the dingy store and type in the password to buy an airline ticket from the clerk (JAMES GALLACHER).

'I have crossed the quicksand but I don't know where to get the straw, stone and steel to make a fire.'

Steel from the dory, straw from the hut. Climb down cliff with vine tied to rock and enter cave for stone. (NIGEL PAYNE)

EYE OF BAIN

COLIN CAMPBELL writes poetically: 'Picture yourself on a high ledge at the top of a tower. All you can see are a window and a gargoyle. Listed with you is: a hook, vine, lit torch, strong glowing sword. And what do you know, I can't go anywhere but through the window which I've just entered through. And I can't go down the way I came as the priests always capture me and I end up as a sacrifice.'

Throw worms off ledge by bird. In top of tower, enter window, tie vine. To get the axe have the hook with you.

Desperately wanted: a solution for Sinbad And The Golden Ship!

Keep sending all your treasured tips and quirkysome queries to

SIGNSTUMPS

CRASH

PO BOX 10

LUDLOW

SHROPSHIRE SY8 1DB

THE HOBBIT

ALEX CONSTANTINOU asks:

- 1 'How do I get to the Elvenking's Halls?'
- 2 'At the river, how do I get into the boat and use it?'
- 3 'Where do I find the spiders and the Elvish Clearing?'

1 If the woodelf doesn't capture you, you must make your own way to the Elvenking's Halls. Type in THROW ROPE ACROSS then PULL ROPE.

2 The boat will float across to the east side so you CLIMB OUT, then go east and BREAK WEB.

3 Go NE, break the spiders' web again then go north to the Elvish Clearing. (DESMOND CORRIGAN)

'Tell me how to kill the dragon' says ARASH IRANI.

Say to Bard 'Shoot Dragon'. (JASON LIMBER)

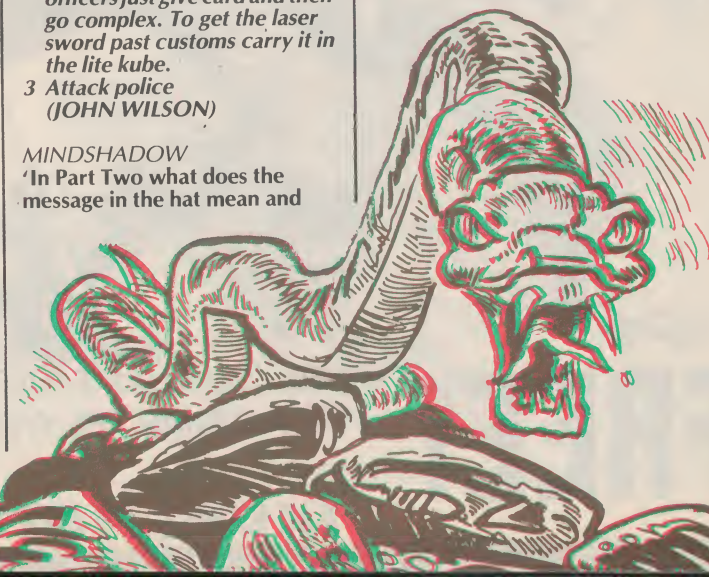
JOSEPH DIXON would like to know how to get the boat in Mirkwood. *HOLD ROPE, THROW ROPE (repeat till rope catches boat). PULL ROPE and CLIMB INTO BOAT. (DAVID COOKE)*

MATT LUCAS

'How do you get the code out of the vase, and is there a use for the shoe?' – DAVID MITCHESON

TAKE VASE, TIP VASE, DROP VASE, READ NOTE. (R S COLES)

I couldn't find any use for the shoe in the notes I have!

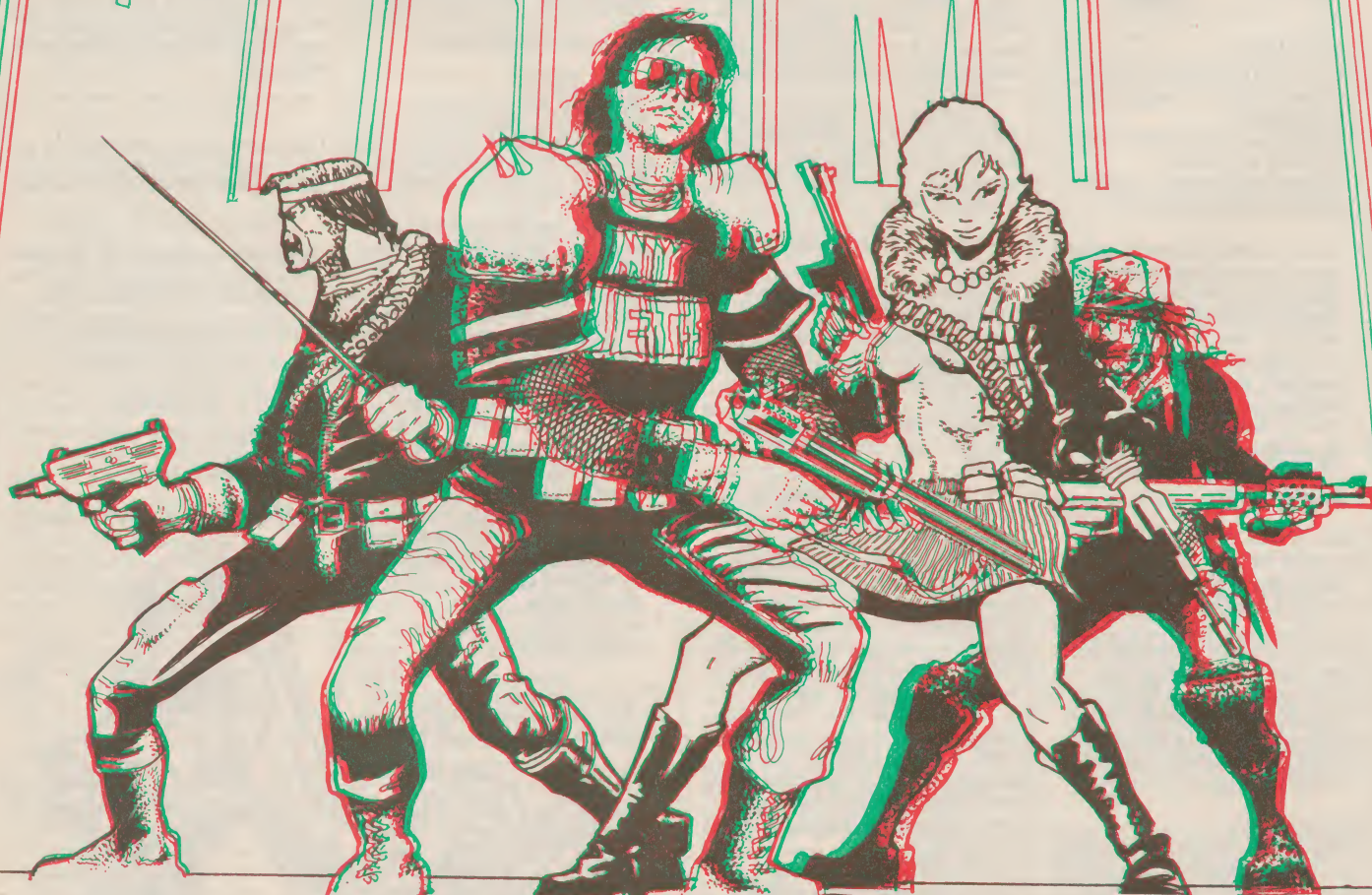


GET INTO CRIME!

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READERS' GAME RATINGS

AT LAST — just what you have all been waiting for (I hope) — a ratings system for PBM games based on YOUR votes. After a lot of letter-opening, PBM Mailbox proudly presents a new feature which will become a regular, reliable and accurate view of what *you* think of the games *you* are playing.

First, here's what the ratings tell you. They're all out of 100.

GAME MASTER

This figure shows what you think of the quality of the game's GM (be it human- or computer-moderated). The higher the score the better the GM. This rating reflects such factors as reliability, accuracy, helpfulness and commitment.

DIPLOMACY

Diplomacy is the haggling/arguing/meeting/planning done by PBMs outside the game environment. A lot of diplomacy can really get a game going; what you do and say outside actual gameplay can matter as much as your actions in it. The higher the score here, the more diplomacy is involved in playing the game well.

RULEBOOK

A good rulebook is often essential to get to grips with a new game. It should be nicely-produced, easy to read, simple to understand and comprehensive. Again, a high score means a good rulebook.

COMPLEXITY

Some games are much more complex than others. Some, such as KJC Games's *It's A Crime!*, are relatively easy to play and so will receive a lower score here — though of course that doesn't mean they're not worth joining, and they may be especially suitable for PBMs just starting the hobby.

Involved games such as *Global Supremacy* are quite demanding so receive a higher score. And don't be put off by complex games. They're often the most enjoyable!

EXCITEMENT

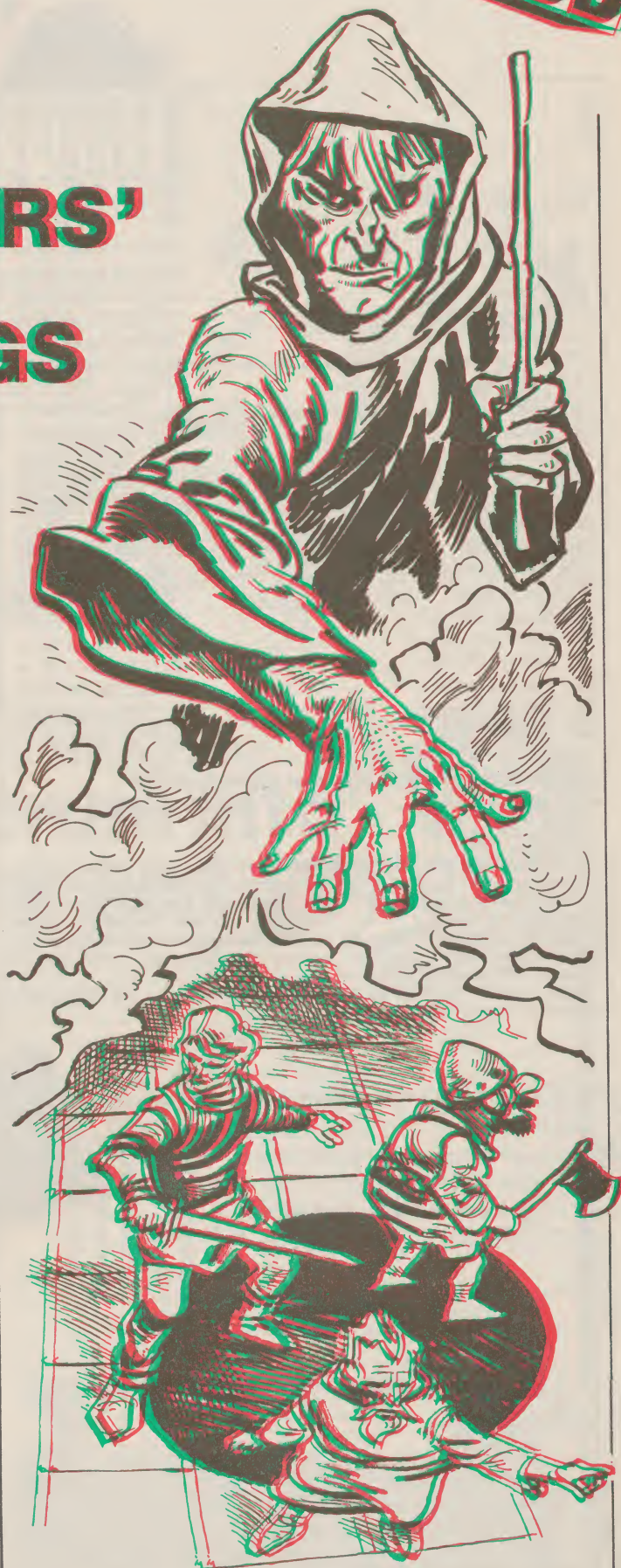
It's all very well for a game to have a good GM, an impressive rulebook and so on, but is it fun to play? This rating shows how much the players enjoy their games; it reflects how keen they are to receive their turn report, how much time they take between turns planning for the next, and how much pleasure is gleaned from the whole thing.

VALUE

OK, there are some very good PBM games on the market. There are also a fair few expensive, even overpriced, games. So just how much do you get for your hard-earned/grovelled pennies? Consider here how much the game offers compared with what it costs; if a low-price game has many fine features it's certainly good value for money.

AVERAGE

Well, no prizes for guessing what this figure shows. Here all the other ratings are collated to give an average score. And the games are listed in the order of their Average ratings — highest first, which means *Conquest* beats the rest this month.





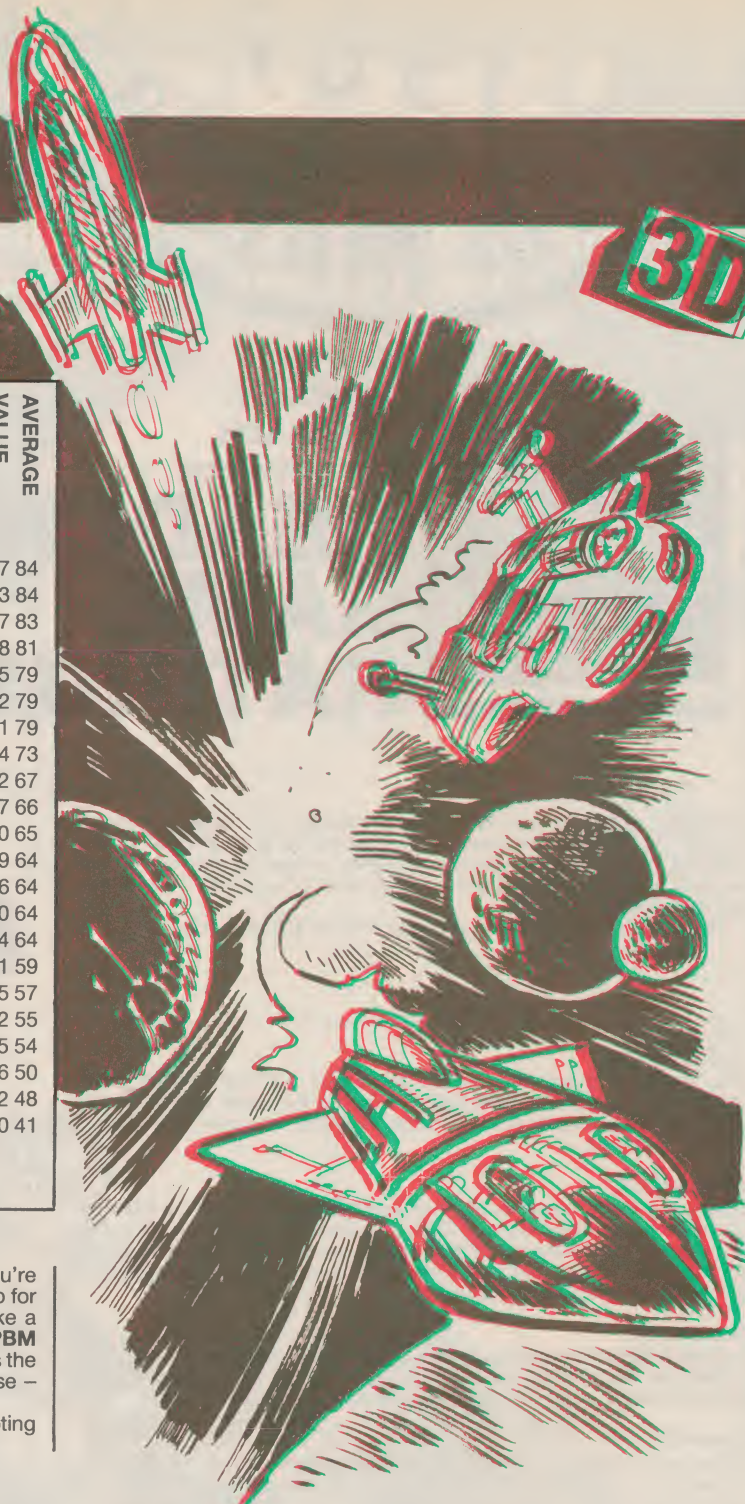
GAMEMASTER	DIPLOMACY	RULEBOOK	COMPLEXITY	EXCITEMENT	VALUE
1= Conquest	78	83	75	88	83
1= Aest†	98	80	98	75	78
3 Shattered World†	93	87	84	84	85
4 The Hunting	95	75	65	93	80
5= Pangea†	75	72	83	90	81
5= The Chronicles Of The Knights Of Avalon	95	83	64	79	65
5= Trolls Bottom	79	82	83	71	75
8 Crisis	88	75	76	45	70
9 Casus Belli†	50	37	83	84	68
10 Saturnalia	64	52	83	62	75
11 Game Plan	81	56	65	69	70
12= It's A Crime!	62	54	84	57	60
12= StarGlobe	69	57	93	86	41
12= Earthwood†	60	90	40	60	65
12= Ryn	75	62	71	59	63
16 Soccerstart†	72	35	85	57	52
17 League Soccer†	60	80	60	40	45
18 Hyper League	56	32	71	63	54
19 Crasimoff's World	93	71	32	29	45
20 Star Empires†	50	60	50	30	55
21 Nuclear Domination	45	71	32	35	45
22 Racinist†	57	39	20	36	42

GAME

- 1= Conquest
- 1= Aest†
- 3 Shattered World†
- 4 The Hunting
- 5= Pangea†
- 5= The Chronicles Of The Knights Of Avalon
- 5= Trolls Bottom
- 8 Crisis
- 9 Casus Belli†
- 10 Saturnalia
- 11 Game Plan
- 12= It's A Crime!
- 12= StarGlobe
- 12= Earthwood†
- 12= Ryn
- 16 Soccerstart†
- 17 League Soccer†
- 18 Hyper League
- 19 Crasimoff's World
- 20 Star Empires†
- 21 Nuclear Domination
- 22 Racinist†

† indicates that few votes were cast: MORE PLEASE!!!

And there we have it – precisely what YOU think of the games you're playing. Have you voted for every single PBM you've licked a stamp for in your time? If not, then fill in the form below, cut it out (or make a photocopy) and post it to **READERS' GAME RATINGS, PBM MAILBOX, CRASH, PO Box 10, Ludlow, Shropshire SY8 1DB**. It's the same address for normal PBM Mailbox correspondence, of course – news, views, queries, Diplomatic Directory.
Each month there'll be a CRASH cap and T-shirt for the five voting forms picked at random out of the mailbox!



MY RATINGS – OUT OF 100

- GAME TITLE
- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

VALUE
EXCITEMENT
COMPLEXITY
RULEBOOK
DIPLOMACY
GAMEMASTER

NAME
ADDRESS
.....
POSTCODE

IF I WIN A PRIZE, I'D LIKE THIS CRASH T-SHIRT
(CHOSEN FROM THOSE ADVERTISED ON PAGES
166-167)

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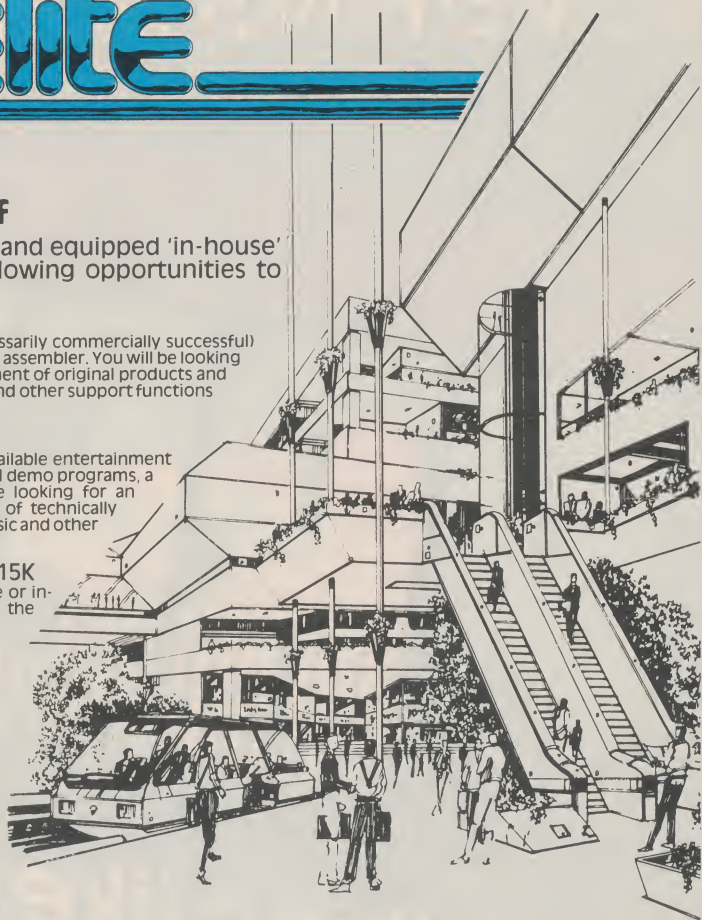
With or without formal qualifications you will already be working in a free-lance or in-house capacity supporting programmers in your specialist discipline in the development of commercially available/to be published entertainment software products. You will be able to demonstrate a number of different examples of your work and will be looking to put your experience to use whilst developing it further in the production of commercially available products.

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Elite Systems Ltd, Anchor House, Anchor Road, Aldridge, Walsall WS9 8PW

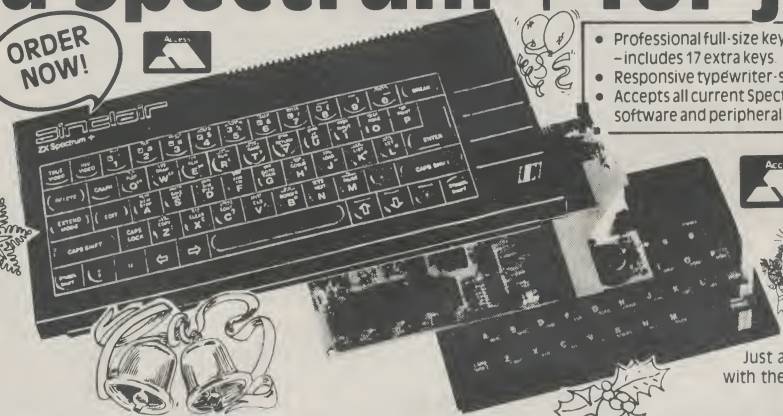


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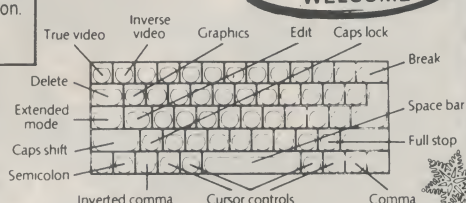
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of the hunt.
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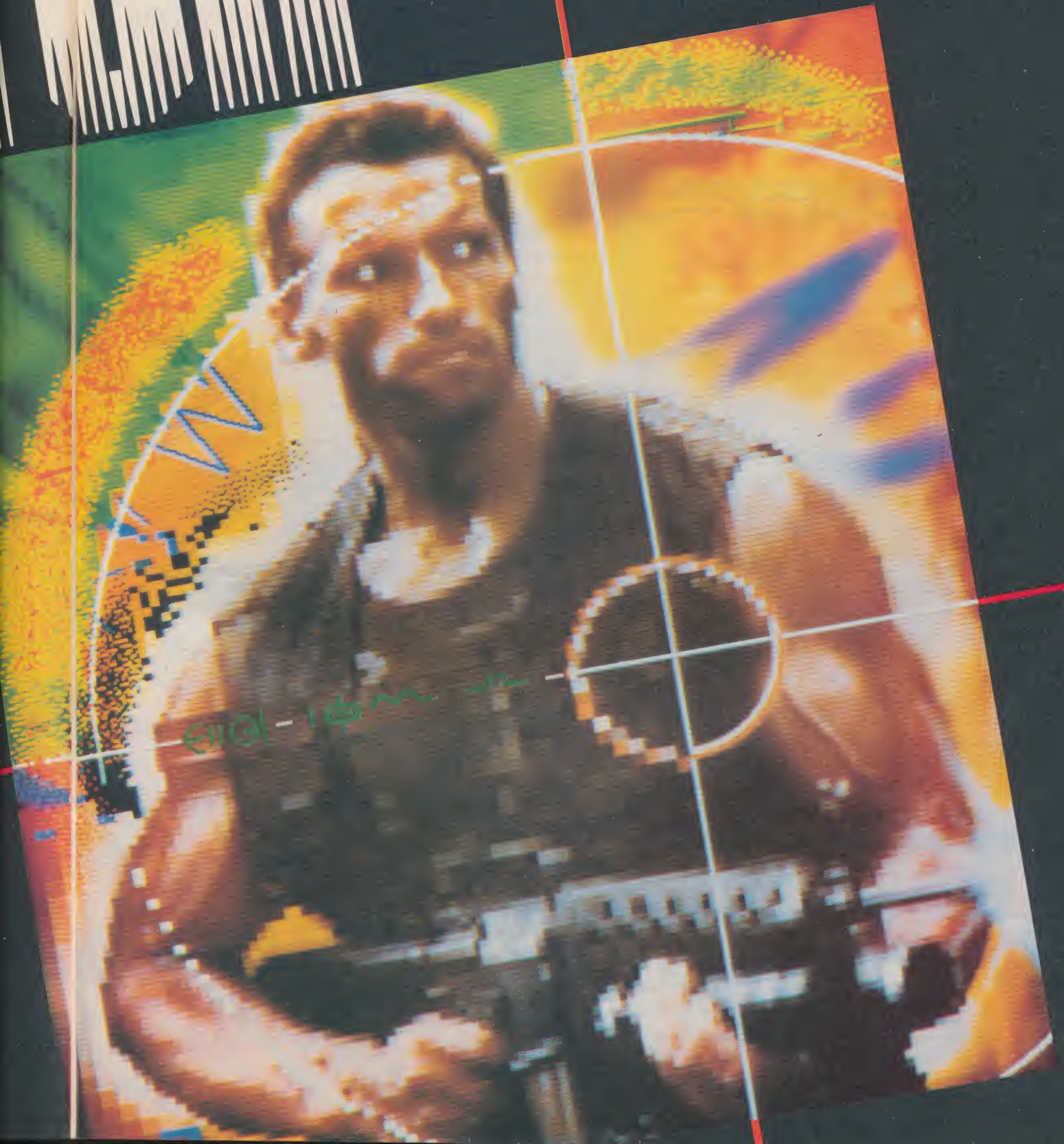


Access

UNEXPLICABLE IS GOING TO HAPPEN.....

TM

MOOR



Crash Competition

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

† Man Ed's Short But Nonetheless Obscure Word Dictionary

Packed In A Box

PLEASE CUT ME OUT AND POST ME.
THANK YOU!



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
No. 25 FEBRUARY 1986

95p

VALENTINE
SMASH

MIKIE



SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN A VIDEO RECORDER!
ZORDS — They're Here
So's SWEEVO's!

OLIVER
FREY

February 1986

Issue No. 25

Released on

January 24th

Inspiration for a cover image was lacking, so everyone was pleased when Imagine's Mikie became a Smash since it gave Oliver a subject suitable for his particular talents – a figure seen in action within a dynamic composition. The character of Mikie is so energetic he's simply burst through the cover paper, scattering hearts in his wake – the cover and the game neatly tied in with Saint Valentine's Day. In a way it also acted as a symbol for the new year beginning; CRASH was crashing through again . . .

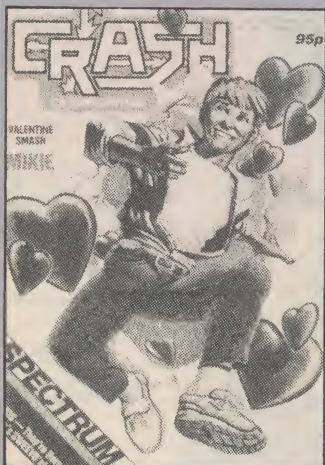
The cover's bounciness could also have been taken as a symbol for a new face on the CRASH team. For the first time the reviewing team figured in the masthead, and among the names was one Mike Dunn. As they had been wont to do since CRASH started, Ludlow lads with Spectrums dropped in after school hours to see what was happening, and some of them were dragged into writing review comments. Mike was one such. Robin Candy told everyone that Mike's school nickname was Skippy because he skipped wherever he went, and this information was soon confirmed when Roger Kean reported that he had almost been knocked flying in the street as Mike skipped violently past him on the way down a Ludlow hill. Skippy is now a respectable bespectacled college student with a far more sedate gait, but the nickname still sticks.

On a more serious note February marked the start of a run of cover paintings with which Oliver was less than satisfied, though in retrospect some of them are outstanding. It wasn't so much that they were poorly executed, more that he felt uninspired by the subject matter. An illustrator requires a brief for his work and previously he and Roger Kean had worked on the ideas themselves. Naturally, the chosen subject was therefore always one which Oliver enjoyed and the sort of thing he excelled at. Now, with three magazines going, he had to rely far more on the editors for their ideas and briefs, and in the case of CRASH Graeme Kidd seemed to prefer humorous subjects – *Mikie* was one and *Jack The Nipper* notoriously so.

Still, this is no reflection on *Mikie* the game, which got its Smash, the first of two that month for Imagine. The other, also a Konami conversion, was the onomatopoeiac *Yie Ar Kung Fu*, which received praise for its 'arcade style playability', one reviewer commenting that Imagine was fast becoming one of the best development houses in the country. As you can tell from the enthusiasm, these were still the heady days of coin-op conversions: a moment of freshness before the tedium of overkill which would all too soon set in.

Four other games merited Smashes. Martech's *Zoids* finally made it through; Electronic Pencil Co had done a fine job, maintaining a high standard of graphics and providing an engrossing game. Their innovative approach made mincemeat of the notion that a licence from something as childish as a series of toy monsters means a thinly-disguised piece of marketing schlock. *Zoids* is Martech's monument for posterity. Ultimate looked back on form with *Gunfright*, an entertaining advance on their *Nightshade*, while Gargoyle Games proved they had more in them than complex graphic adventures of the *Dun Darach* type; *Sweevo's World* had something in common with Ultimate's *Knight Lore* and *Alien 8* style of presentation, but took it further to provide a game both compelling to play and very funny. In fact it was to be the precursor of a genre which would reach fulfilment in *Head Over Heels*. Derek, meanwhile, was praising Activision's adventure *Mindshadow* while berating their lack of marketing for it – an omission the company was not usually noted for . . .

After its recent run of successes – *Critical Mass* and *Saboteur* – we featured Durell. Robert White's company had been with us since the earliest Spectrum days and had always strived to be both good and different. It seems sad, as I write this, to reflect that Durell no longer exists in its previous form, sold, as it was at the 1987 PCW Show, to Elite . . .



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
No. 26 MARCH 1986

95p

MAX HEADROOM

**WE PREVIEW
THE GAME**

**YOU GET A
FREE POSTER**

**WIN A VISIT TO THE
MAX STUDIO**

WIN A CAMERA!

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TALKS TO YOUR SPECTRUM**



128K UK! It's Here...

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MONTHLY SPECTRUM SOFTWARE REVIEW
SPECIAL OFFER
SAVE £2.00 on BOMB JACK



March 1986 Issue No. 26

Released on
February 27th

The March cover was, and still is, only the second CRASH cover to feature a photograph as its main element (the first was Issue Six's, a photo of several assembled pieces of Oliver's artwork). Max Headroom had become something of a cult on TV, and for the subsidiary pictures Oliver drew on images from the specially-made feature film about how Max came into being. The trouble was that as Max was already a created image, Oliver thought painting him ran the danger of making him less than instantly recognisable, hence the photo.

Good software was still catching up with us in March, though Max Headroom had to wait another two months. There were seven Smashes and a lot of near misses. It had to be Mikro-Gen's month, two Smashes and *Battle Of The Planets*, which got 77%. *Three Weeks In Paradise* was yet another Wally Week extravaganza which showed that the formula had not quite worn thin yet, while *Sir Fred* was a fairy tale of damsels in distress and bold, rather well-animated, knights off to their rescue.

US Gold provided cold comfort with the excellent conversion of *Winter Games* – good enough to get over the multiloop problem; Ocean scored with the unusual *M.O.V.I.E.* – forced perspective, icon control and a good detective story from a new Yugoslavian programmer of an unpronounceable name (later identified as Dusko Dimitrijevic); Mirrorsoft came up with one of the best flight simulations ever in *Spitfire 40*; and Derek fairly revelled in the conclusion of Level 9's Silicon Worm Trilogy, *Worm In Paradise*, and Melbourne House's long-awaited *Lord Of The Rings*.

Among the near misses was Design Design's *Forbidden Planet*, another ultrahigh-speed 3-D vector from their famous 'Basil' and Simon Brattell, but despite its playability we wondered whether it was different enough from *Dark Star* to warrant being Smashed. They also had a different type of game out: *2112* was an arcade-adventure in similar style to *Dun Darach* featuring a mechanoid dog called Poddy. Programmer Graham Stafford took the name from Jeremy Spencer's pet dog, which was often seen in the offices – it was nice to know that some Newsfield personnel appeared in games!

Licensed tie-ins were by now established. *Rambo* was a good example, *Benny Hill's Madcap Chase* by Don Priestley for DK'Tronics a rather odd one, *Zorro* from US Gold a somewhat poorer one, and hovering uneasily somewhere between the brilliant and the banal there was Quicksilver's Fred Flintstone tie-in *Yabba Dabba Doo!*.

On the Playing Tips pages, a new-look Robin Candy peered out. After several complaints in print, the Newsfield art department gave the playing tips a new page heading, and Robin's very outdated photo-graphic was replaced by an Oliver Frey drawing. Robin was pleased by the fact of a revamp, less thrilled by the picture; he wanted no picture at all. The argument became acrimonious, especially when Robin realised it was likely to be used on the following month's Playing Tips Supplement cover. In the end he agreed to the new heading with grave misgivings. It was a shame – though few people inside the company, and no readers, realised it at the time, the argument had caused a serious rift between Robin on one side and Roger Kean and Oliver Frey on the other. The rift was to grow wider . . .

Till this time software houses had usually put out games under their own name. I have already mentioned Electric Dreams being one of the first attached labels (to Activision), and now CRL – an often uneven producer of software and sometimes a company in search of an identity – launched a new side label called Nu Wave with *I-D*. *I-D* was to be the first of a series of new 'conundrum' games for people fed up of blasting and maze-walking. As Automata had found with *Deus Ex Machina*, however, CRL was to discover that the money really lay with blasting, and Nu Wave would disappear beneath the old attack waves.



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
No.27 APRIL 1986

£1



**CRASH
INTO THE
128K FUTURE**

SPECTRUM 128K
UP FOR GRABS



FREE

**24 PAGE PULL OUT SUPPLEMENT
ROBIN CANDY'S
PLAYING TIPS SPECIAL!**

WIN!

**A £1,000 KART WITH RAINBIRD
YOUR VERY OWN BOMBJACK ARCADE MACHINE**

**April 1986
Issue No. 27**

**Released on
March 27th**

After the cosiness of February's Mikie cover and the intricate interweaving of Max Headroom elements on the March cover, Oliver felt it was time again for an out-and-out shoot-'em-up picture. The arrival of the British 128K Spectrum gave him his opportunity for another surreal space painting, with the new machine figuring as a giant craft like something out of Star Wars. As with so many illustrations during this year, it was painted fractionally smaller than you see it reproduced, because it had to be done in a hurry.

What was life like in CRASH Towers as 1986 began to speed up? 'Crammed' is the answer. The art department had expanded to cope with three magazines. Dick Shiner, a freelance designer whose background was London advertising agencies but who had been living in Ludlow for some years, had helped out over the busy Christmas period . . . and stayed on as Art Director, relieving Oliver Frey of some workload. This also let David Western become Production Controller full-time. Then there were the two layout artists, Gordon Druce and Tony Lorton, and Matthew Uffindell looking after picture reproduction and film planning.

Next floor down, life had become a joke. The administration of accounts, advertising, mail order and subscriptions for three magazines meant every spare inch was used. And on the lowest floor the three titles fought for editorial space to write and room to photograph the screenshots: CRASH had been moved into the smallest of the three main rooms and housed its editor, newcomer Hannah Smith (she arrived near the end of this month's schedule) and the regular coterie of reviewers. I floated to land wherever space opened up for me. It would be nice to say that despite the cramped conditions we were all a jolly bunch, and for the most part that was the case, but tight schedules, sometimes missed, led to friction and patches of bad feeling here and there.

The arrival of the 128K Spectrum was a diversion, though, and it was well and truly dissected through several articles, not least one written by ZZAP! Staff Writer Julian Rignall, which investigated games upgraded to take account of the new machine's capabilities. These included *Robin Of The Wood*, *Nodes Of Yesod*, *Three Weeks In Paradise* and the engagingly renamed *Sweevo's Whirled*.

Sweevo's came in for the heavy treatment in Robin Candy's Playing Tips Supplement, 24 pages of tips and maps, and the massive listing by Phil Churchyard that created a *Sweevo's World* screen editor. The value of this unique program has since been underlined by the number of mappable 3-D games that now offer game designers as a matter of course. And the success of this screen editor's cassette version, then available from CRASH, was one of the first sparks that led to thoughts about a Newsfield software house – but realisation of that particular dream would take some time.

I had a busy time with the Forum, what with the many letters about the *Friday The 13th* cover (December) and Tony Bridge, adventure columnist with *Popular Computing Weekly*, complaining bitterly about how he had been ripped off by the CRASH Christmas Special edition. His comments were to lead to a massive vote of confidence for that issue in later Forums.

Less confidence was apparent with tie-ins. We were entering the period where software houses would grab anything licensable whether it was suitable for a game or not, often rushing out the result to capitalise on the licensed character's popularity in other media. Elite came off best with a Smash for the venerable arcade original *Bombjack*, but Ocean's *Transformers* was disappointing from Denton Designs, CRL's *Blade Runner* was a sad affair and Britannia's *Play Your Cards Right*, based on the Bruce Forsyth TV game, was dreadful. There was a warning here, but few took heed, rushing madly into more licences, while letters began suggesting that the very idea of a tie-in meant a poor product. Originality would soon become a keyword, and in the CRASH Readers' Awards announcement that was made plain – it was Firebird's *Elite* that swept the board.



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
No.28 MAY 1986

£1

**STARSTRUCK
& STRIPPED**

**STARSTRIKE II
SAMANTHA FOX POKER**



BRITAIN'S TOP SELLING
SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
**WIN ANOTHER
128K SPECTRUM!**

OLIVER
FREY

SPRING SMASHES

CYBERUN WAY OF THE TIGER PING PONG
STARSTRIKE II BATMAN

**May 1986
Issue No. 28**

**Released on
April 24th**

The editorial brief was simple enough: make something out of Samantha Fox Strip Poker and Starstrike II. It was an inhibiting notion, and one which Oliver left till he could no longer avoid doing the illustration. With this cover, a very popular one, it is the strength and dynamism of Oliver's composition that makes it work at all. He was pleased with effect, but in general he hated the illustration and felt it was rather like a poorly-licensed game – the subject was unsuitable for an exciting picture.

The month's two big bits of news were of a very different nature. Most important was the announcement, as the issue went to press, that Alan Michael Sugar's Amstrad had bought out Sir Clive Sinclair's Sinclair Research, and thus the ZX Spectrum would from then on belong to Amstrad. There were very mixed feelings about this move at the time, and few people today could honestly say that many of their doubts have been removed since.

The other was that the Audit Bureau Of Circulations had declared CRASH the biggest-selling computer title in Britain, overtaking both *Sinclair User* and *Computer & Video Games* (though the latter had a marginally higher figure when foreign sales were taken into account). It was a triumph for everyone, but especially for the original tiny team that had dared to challenge the entrenched positions of so many established titles. W H Smith, before the launch of Issue 1, had said that CRASH could never really succeed as a games-only, single-user magazine; two years later we had proved them wrong.

It was a happy moment for the whole company, but before the issue was completed, something quite sad occurred. The rumbling arguments between Robin Candy and Roger Kean, which had flared up over Roger's insistence that there should be a picture of Robin on the new Playing Tips heading because there had always been one of him there, suddenly reached flashpoint. There was an argument in the middle of the office and as a result it was decided not to use Robin any more. He was able to take a last look at his Playing Tips being laid out in the art department before leaving. However, as every CRASH reader knows, it may have been the last of Robin Candy's Playing Tips, but it was by no means the end of Robin, though a year was to go by before his reappearance.

Max Headroom finally arrived, and though it rated fairly well (85%) it was something of a disappointment. Not so Realtime's *Starstrike II*, however, with its filled-in vector graphics pushing the Spectrum beyond limits already set by pundits, sitting atop a fast and complex shoot-'em-up game. We also Smashed Ultimate's *Cyberun*, often forgotten since but more of a follow-on from *Lunar Jetman* than anything to do with the isometrics of *Knight Lore* etc.

After the huge success of the film the game version of *Back To The Future* from Electric Dreams came as a damp squib, a mishmash plot based on the film's action but with no game behind it. There was far more fun to be had with Imagine's excellent implementation of Konami's *Ping Pong* and Gremlin's karate-book tie-in *The Way Of The Tiger*. But the game which caused most excitement was Ocean's *Batman* from Jon Ritman and Bernie Drummond, who had gone out of their way to make the most densely detailed isometric graphics yet seen. And the game was good too.

Near the end of April as the May issue concluded, the three Newsfield directors, the brothers Frey and Roger Kean, took a week off in Cornwall to work out the details for a new magazine they were planning. It was to have a broad subject base and be aimed at the so-called youth market. No-one could think of what to call it, so for the time being they jokingly gave it the working title of LM – Lloyd Mangram's Leisure Monthly. It stuck.



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
No. 29 JUNE 1986

£1

HEAVY ON THE MAGICK

GARGOYLE

REDHAWK,
SPINDIZZY,
BOUNDER
QUAZATRON

ELITE GAMES ON OFFER

**ULTIMATE'S
PENTAGRAM**

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN £1,000 CASH!
IN THE DOMARK / DESIGN DESIGN
DESIGN-A-GAME COMPETITION

LIVER
FREY

**June 1986
Issue No. 29**

**Released on
May 29th**

This cover was tied to Heavy On The Magick, the latest from Gargoyle Games. In the past Oliver had been happy to work with their games as cover themes, but he had little chance to see this one. However, the other options for the month's cover had already been used for ZZAP! and AMTIX! (notably Redhawk, on AMTIX!). The editorial decision was postponed till the last moment, as was increasingly the practice, leaving only hours for the illustration to be done. Again, composition turned what could have been a weak cover into a powerful image.

CRASH was continually adding new sections. In this month John Minson went solo as his Fear & Loathing page was detached from the news, freeing him to be even more irreverent (or should that be irrelevant?) about the software industry. John had earlier done a piece about play-by-mail games, and now Brendon Kavanagh arrived to start a regular column devoted to the subject. Then there was the Art Gallery – or On The Screen, as it became known – a page of readers' Spectrum art sponsored by Rainbird, producers of the *Art Studio* graphics utilities. And to top that off, we began the first of a long series (Genesis) aimed at finding the CRASH reader who could design a complete game worthy of being programmed by Design Design and marketed properly by Domark.

Domark were in need of a lift too, for after an age *Friday The 13th* had arrived. We were kinder than ZZAP! (they gave it an appropriate 13%), but it was still pretty dire. So was much else on the tie-in front: Ocean's TV licence *V* was poorly thought-out and boring, TV's *The Young Ones* fared hardly better from Orpheus, and in an attempt at a really obscure tie-in Firebird gave us *The Comet Game* to coincide with the arrival of Halley's interplanetary body in our skies. The natural phenomenon was magnificent, the game was silly.

Derek had been quiet for some months, with nothing very inspiring to review, but he got *Heavy On The Magick* and delightedly Smashed it. Meanwhile Gary Liddon was given the task of solo reviewing – a departure from the norm – for *Red Hawk*, a comic tie-in from Melbourne House. That was a Smash too. So was the excellent *Spindizzy*, which restored Electric Dreams to some of its former glory. The Spectrum version was by Paul Shirley (aided by Phil Churchyard, who had done the *Sweevo's World* screen editor for Robin Candy's Playing Tips Supplement).

It was a great game month, because there was also the first ever 128K Smash (*Knight Tyme* from M.A.D.), one for Sean Masterson's *Frontline* (the CCS *Desert Rats*), a marvellous conversion of the Commodore 64 hit *Bounder* (Gremlin Graphics), another for Ultimate in *Pentagram*, and *Quazatron*, an extremely clever conversion that was almost a rewrite of Hewson's huge Commodore 64 hit *Paradroid*. That was by Andrew Braybrook, but Steve Turner's Spectrum *Quazatron* borrowed from it and reinvented it, making it a wholly new and interesting product.

The big problem, of course, was the Playing Tips, now rudderless without Robin. The answer lay with Hannah Smith, and though she might seem in retrospect to have been an obvious choice, a lot of soul-searching went into the decision. Would a predominantly male teenage readership accept a 'girlie tipster' stepping into the shoes of Robin Very Popular Candy? We thought they just might. They did. Promoting Hannah as the 'computer world's first and only female tipster' would lead to a veritable war with *Computer & Video Games* who claimed that their Melissa Ravenflame held that pre-eminent position. But at least readers could ring Hannah and speak with her, whereas doing the same with C&VG led to long silences. It was to lead to an attempted confrontation at the 1986 PCW Show when Melissa Ravenflame stickers running down Hannah were plastered over everything, including the Newsfield stand. Hannah issued a head-to-head challenge, which, not unsurprisingly, 'Melissa' declined.



CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION
No. 30

JULY 1986

£1

SUMMERTIME SMASHES

**JACK
THE NIPPER**
**SPLIT
PERSONALITIES**
**GHOSTS
AND GOBLINS**

**120 Colours
on the 128K!**

SPECTRUM
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WIN!
GAMES, AN OPUS DISK DRIVE, GAMES,
SHIRTS, A HOLOGRAM, ALBUMS...

**MORE PREVIEWS
THAN A CLAIRVOYANT!!**



July 1986
Issue No. 30

Released on
June 26th

It's not a reflection on the game it portrays, Gremlin Graphics's Jack The Nipper – but of all the covers he has painted, this remains the one Oliver hates the most. Its subject matter runs counter to everything he enjoys illustrating. His strength lies in action, strong composition and powerful figure work. For days he was despondent at the thought of a benighted infant on a CRASH cover, and how he was going to do it. Under protest, at the last hour, he penned and coloured it, and it was a creditable effort.

It was an indication of how 'professional' the organisation was becoming when, in the middle of June, the management sat down to design the Newsfield stand for the forthcoming PCW Show. Previously, the magazines' attendance had been a case either of wandering round or of restriction to something resembling a long table with hand-lettered signs. This year, we were told, there would be a proper stand built by a contractor. Gosh, were we excited. But that was ages away, so who cared?

Rather more to the point was the argument about the spelling of 'magic'. Gargoyle Games had insisted on *Heavy On The Magick*, now Level 9 gave us *The Price of Magik*. Derek Brewster did not enter into the discussion, preferring instead to award Level 9 a Smash. He must have been pleased, not so much because good adventures had been a little thin on the ground, but because there were fewer and fewer full-price adventures appearing. The trend would continue, and today the majority of 8-bit adventures are provided through mail order from committed individual programmers.

Besides *The Price Of Magik* we had *Jack The Nipper*, which created yet another cute character for Gremlin Graphics's repertory company of cute characters and got its Smash for being highly playable, entertaining and having 'masterful graphics'. Then there was *Ghosts 'N Goblins*, awaited with bated breath – would the popular Capcom coin-op be a success or a flop for Elite? They pulled it off, and *Ghosts 'N Goblins* was one of the best conversions from an arcade original yet seen. And finally, just to prove they could do it, Domark came up with *Splitting Images*, not a TV tie-in, but a block puzzle based on caricatures of the famous. It was irresistible and gave Domark their first ever Smash.

Licences were in the doldrums again, apart from *Ghosts 'N Goblins*, for Mirrorsoft's game version of the film of *Biggles* was very disappointing, not very innovative and consisted of three poorly-implemented subgames – it was rather like the film, in fact. And US Gold got themselves into terrible trouble with mistimed World Cup fever. It was almost instantly clear to us that the much-hyped *World Cup Carnival* was a minutely modified version of Artic's two-year-old and forgettable *World Cup Soccer*. It cost £9.95, though remaindered versions of Artic's original were to be had for £1.99. Retailers, distributors and buyers reacted as one in an outcry. Later, US Gold was forced to admit that they had planned a far better game, but programming delays and marketing problems had overtaken them. Timing was of the essence and in the end a decision was taken to buy and repackage the Artic game instead. In a way it provided a perfect example of what, at the worst, was so wrong with licensed and endorsed games. At best it was misguided, at worst it was seen by the public as a cynical attempt to pretend an old game was something new and get everyone to buy it all over again for the sake of a few bits of added packaging.

Quietly, in the midst of this, veteran software house New Generation pushed out the Spectrum version of *Cliff Hanger*, a sort of cowboy forerunner of *Road Runner*. It was a moderately enjoyable game, notable most of all for the fact that the advert told a story; cheques and postal orders were to be made payable to Virgin Games. It was to be New Generation's last fling before quietly disappearing.





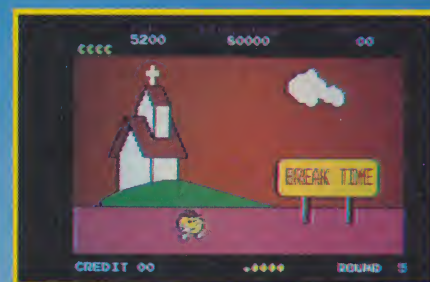
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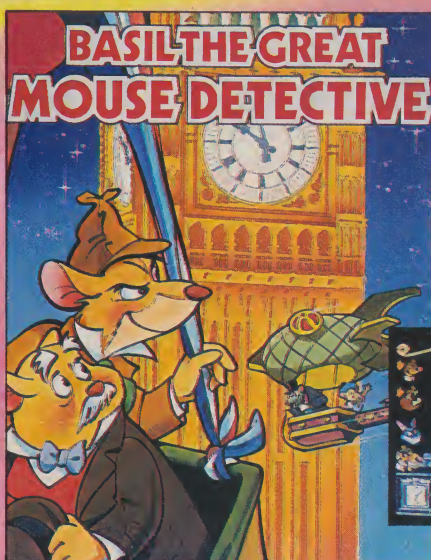
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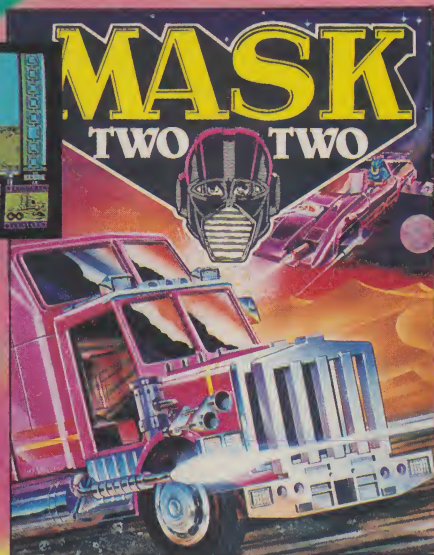
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A NEWSFIELD PUBLICATION
No. 37 FEBRUARY 1987

£1

CRASH

ZX SPEC

**TOP
GUN
FLIES
IN!**

**US GOLD
Throw Down
THE GAUNTLET**

The Official Conversion Arrives . . .

**THE MATCH DAY
CHALLENGE**

CRASH Readers Vs the programmers.
Full report on the day's play . . .

**CRASH INTO
THE NEW YEAR!**

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And Rated

**WIN! A GHETTOBLASTER,
A TRIP TO LONDON OR A HOLIDAY IN ROME!
COPIES OF WORLD GAMES, FEUD, JUDGE DREDD**

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
**JETMAN:
THE
INTERVIEW**

IAN
CRAGG

February 1987

Issue No. 37

**Released on
January 22nd**

Ian Craig returned to the cover for the New Year with Ocean's Top Gun. It proved quite a popular illustration with readers, though I thought it suffered from problems similar to those of the Lightforce painting three issues earlier – doubtful definition of areas and a very rough finish which prevented the machine from looking like polished silver. And it was a single-minded image, lacking the visual gag which had become so much the hallmark of CRASH cover paintings.

We now enter a very difficult year for Newsfield, for CRASH, and for me to describe. I shall linger less on the software, which is dealt with in my 1987 Lookback, and concentrate more on the internal affairs of the magazine. As we entered 1987 no-one had any idea the turmoil that lay ahead.

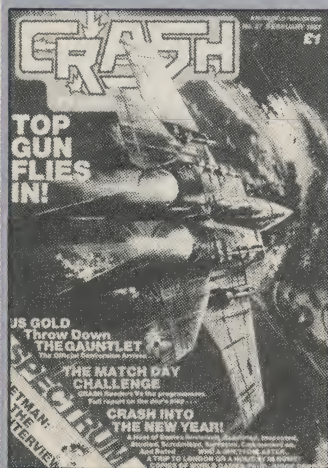
People tend to regard a company as a smooth-working entity, but that's very misleading. It would be far better to compare a company to an individual, or even at times to a family. When you meet someone you know slightly in the street and they wave hello to you, you never stop to think of the problems they may have – just like you do. And a company, however familiar and successful, has problems too. At times Newsfield has been like a large family, with all the members heading in much the same direction, yet split by family rifts, arguments, even feuds. The first upset of 1987 came when Sean Masterson resigned before Christmas to devote himself to his love of fantasy gaming; on Frontline he was replaced by Philippa Irving. But it was far from being the last change.

LM had been launched successfully, yet there were thunderclouds. It looked like it was going to be a struggle to get the essential advertising in to support the very expensive publication, with its large editorial staff and many contributors adding to the usual costs of typesetting, repro and printing. Against this worrying background were set the computer magazines' problems, few of which the public saw.

The biggest concerned CRASH. It was really a magazine without an editor, which is a bit like a ship without a captain, with no-one to guide it. Graeme Kidd's time was shared among all three computer magazines, and CRASH seemed to lose some of its direction. The spelling mistakes and the typos were slipping back in, despite Ciarán Brennan's valiant efforts to stem them. But he was working on ZZAP! and AMTIX! as well, so there was too much subbing for him to do alone. For the February issue, Roger Kean was called back from LM's Gravel Hill office to help sort it out; otherwise the issue would never even have made it to the printer on time.

In the Art Department, where Oliver was busy designing LM, there was also a serious problem. Both Ian Craig and Dick Shiner had found they preferred being freelance to suffering the punishing regular schedules of magazine work, and as this issue went to press both of them resigned their jobs (though Dick, who still lives in Ludlow, continued doing some freelance work for Newsfield). Oliver was faced once again with having to do all the covers, but for the rest there were four layout artists, and Gordon Druce became art director of the three computer titles – it was sufficient.

Discussions about the CRASH reviews had been popular for quite some time, and as early as August 1986 a straw poll of the regular reviewers revealed that they would not mind having their names with their comments. To protect them, this hadn't been done before; CRASH is unlike most other computer magazines because most of the reviewers are not professional writers or critics, but local school and college people. The anonymity was beginning to irritate readers, however, and so with the New Year, we changed the system. Ben Stone, Mike Dunn and Paul Sumner became real names, and to go with it a mild revamp of the ratings took place, with Use Of Computer and Getting Started both being replaced by Presentation. It was to be the first of several changes in the three-year-old rating system.



A NEWSFIELD PUBLICATION

No. 38

MARCH 1986

£1

CRASH

ZX SPECTRUM

WIZARD WARS

FEUD
FROM BULLDOG
RANARAMA
FROM HEWSONS

MATCH DAY II
LATEST REPORT!

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN!
A SONY WALKMAN,
SIGNED ADRIAN
MOLE BOOKS,
HUNDREDS OF
GAMES, PLUS EVERY
FIREBIRD SILVER
RANGE GAME
EVER
RELEASED!

**March 1987
Issue No. 38**

**Released on
February 26th**

The March cover was a masterpiece of magical atmosphere, a theme in blue mist. As usual time was the problem. The subject was to be a composite image to suit the month's two Smashes, Feud and Ranarama. Oliver opted for lightly painting vague outlines, then airbrushing blue and black over the surface, leaving himself with the task of picking out highlights and the lightning with a brush in white. The accuracy of the line is hard to achieve but Oliver makes it look easy – and that is his wizardry.

Some of the big software houses seemed to be coming unstuck with the new year; US Gold faltered with their licensed *Masters Of The Universe* (Gremlin is making another attempt now) which received only 28%; Melbourne House did little better with *Bazooka Bill* (42%) and just as badly with 2000AD's *Judge Dredd* – they were working on *Inspector Gadget* too, but that would never see the light of day; Konami's *Jail Break* was disastrous (47%); Electric Dreams's ancient zapper *Tempest* raised only an average flicker at 62%; US Gold tried ten-pin bowling, but *Tenth Frame* only knocked down 56% of its skittles; Leisure Genius finally made it out with *Scalextric*, and that got 57%. It was left to Steve Turner's *Ranarama* for Hewson and a £1.99 budget game, *Feud*, on Mastertronic's Bulldog label to win the Smashes.

What was going wrong? Hard to say, but the failed games had a few things in common: a rushed appearance, little content and often very poor graphics. We wondered whether Christmas had knocked the stuffing out of everyone.

Things were little better in Ludlow. For several months it had become clear that advertising revenue in the Amstrad CPC field had almost dried up because the sales of games simply didn't warrant software houses spending money to promote them. So AMTIX! was badly hit financially, and during early February it became obvious the magazine could no longer survive the way it was. An attempt was made to change its nature dramatically, but forecasts showed that wouldn't work either. Newsfield's management decided to close AMTIX! down, and its editorial team of five was told the bad news – they would become redundant after their April issue went to press in mid-March. Only Richard Eddy would be retained to work on CRASH.

But meanwhile CRASH had its problems too. The experiences of February's issue were repeated, with Roger Kean being hauled away from LM to help put together the reviews at the last moment. He was alarmed at the way they were being written: this was not the fault of the reviewing team – the reviewers' sole responsibility was to play the games and write a short critical comment on each – but derived from the lack of editorial control. Roger and Ciarán spent a fraught weekend furiously rewriting just about everything, and then Roger spent the next two days in film planning, helping finish off the very late issue.

It seemed like the last straw, and once CRASH had gone to press, Newsfield reluctantly decided some rearrangement was essential. The financial problem of LM was another story, but editorially it was running very smoothly, so Roger Kean returned to King Street and once again took up editorship of CRASH, the magazine he had helped found. Lee and Hannah left in the reshuffle, and Graeme Kidd was moved to Gravel Hill to edit LM.

The full-time team Roger now inherited included myself (also doing other jobs), Ciarán Brennan, who became Assistant Editor, Richard Eddy and Ben Stone. For three days a week Ian Phillipson came in to write 'intros', the long descriptive sections of the reviews. He had been hired just before Roger took over and was still uncertain how the reviews should be tackled, but it wouldn't be long before Ian became an essential part of the new CRASH. The young part-timers included Mike Dunn and Paul Sumner, but there were a few others waiting to try their hands as well. We all got ready for a revitalised CRASH.



A NEWSFIELD PUBLICATION
No. 39 APRIL 1987

£1

CRASH

ZX SPECTRUM

WE GO
**HEAD OVER
HEELS** But beware
of the Evil Emperor

ARCADE EXTRAVAGANZA

COIN-OP UPDATE
FROM BLACKPOOL

Sir Clive Sinclair's History
Starts Again . . .

SIMON GOODWIN LOOKS AT

THE Z88

MORE
COLOUR –
MORE
REVIEWS

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
WIN WIN WIN
A FERGUSON RGB COLOUR
MONITOR, INTERFACE AND
SPECTRUM + 2
DESIGN A GAME AND WIN
£500 FROM DDMARK
GET A GHETTO
BLASTER



April 1987
Issue No. 39

Released on
March 26th

A new spirit swept CRASH; for the first time in ages Oliver and Roger were able to work together on ideas for the cover. The general opinion was to put Ocean's Head Over Heels on the cover, but Oliver was alarmed that this could lead to yet another 'cutesy' picture. He wanted something tougher. Roger suggested basing the painting on the Evil Emperor instead, and using the idea of the space between the planets in the game's scenario. That did the trick, and Oliver turned in one of his best pictures yet.

There was a new spirit indeed. It had already been suggested just after Christmas that CRASH was falling behind on colour content, that our rivals were providing more colour screenshots than we were. One of Roger Kean's first jobs was to assess whether Newsfield's increasingly experienced film-planners, already adept at putting tinted boxes, coloured text and so on into pages, could tackle the complexities of planning pages which included the laser-scanned four-colour separations from which full-colour photos are printed. This job would normally be undertaken by a professional repro house.

Cost had been the prohibiting factor. Normally it costs approximately £60 for every colour picture to be scanned by a laser scanner (the equipment is too expensive for Newsfield to have in-house): 30 reviews each getting two colour pictures would therefore cost around £3,600, far more than affordable. But if all the photographs taken from the monitor could be exactly the same size as each other, then whole batches of transparencies could be stitched together and scanned at the same time. (They'd have to be the same size so that when the pictures were all enlarged together by the same percentage they'd fit the magazine's column widths precisely.)

When these sets of separations returned from the London company which does Newsfield's scanning, the film-planning department could fit them into pages already laid out by our Art Department. Using this method, Roger and Cameron managed to trim the cost of screenshots down to about £10 per picture, enabling CRASH to go almost full-colour.

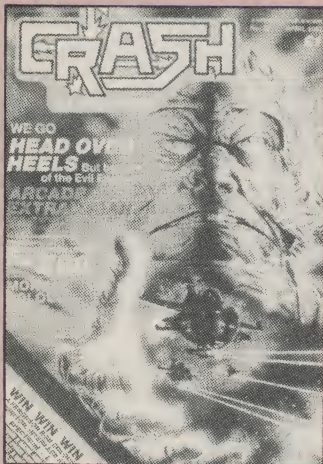
We tried the new system out with the April issue, though not with every screen, and it worked well. From now on CRASH would be colour throughout, whenever feasible. And because *we* now kept the separations, CRASH would always be able to reuse any picture whenever required at no extra cost for features like Playing Tips.

Lee Paddon's interview with Australian programmer Steve Taylor went into the issue, but before it was printed it required an update. Steve worked for Melbourne House, but news arrived that Melbourne House UK had been sold to budget giants Mastertronic. It may have been a surprise to the public, but the deal, it seemed, had been under discussion for some time.

Mastertronic had come a long way since the days when their budget range was really cheap rubbish. But with labels like M.A.D. and Bulldog they were often putting out quality games at still very low prices, and now they owned one of the industry's oldest and most respected full-price software houses – though it has to be said that Melbourne House had been going through a poor patch for some six months.

And here again was a second consecutive month where there were only two Smashes, and one was a budget game – in this case Firebird's *I, Ball*. The other was, of course, Ocean's *Head Over Heels*, widely regarded as the best game Jon Ritman and Bernie Drummond had written. It was hardly apparent at the time, but *Head Over Heels* was part of a new pattern for Ocean who, like the rest of us, realised that full-price games were fighting for their lives in the 8-bit marketplace. 1986 had been an uneven year for them and, because of the volume Ocean put out, they were as much to blame as anyone for the low profile licensed games had achieved in the public's mind. And the budget houses were profiting from that.

An insight, one of rare honesty from a software publisher, was offered by Ocean's Gary Bracey when he told CRASH that Ocean's recent record had not been as good as it should have been, both for the quality of product and for the accuracy of advertised delivery times. It was this open recognition of past failings that would now motivate Ocean for the coming year; they would do their very best to offer value for money.



A NEWSFIELD PUBLICATION

NO. 40

MAY 1987

£1

CRASH

ZX SPECTRUM

THE MAG THAT LEAPS
AND BOUNDS AHEAD!

ENDURO RACER

Activision

Staggered by

THE SENTINEL

Firebird

An Insect Invasion

AMAUROTE

Mastertronic

THE TERMINAL MAN RETURNS!

A brand new 12-part story
starts this month!



EXTRA!!

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PLAYING TIPS SUPPLEMENT

A Great 32-page Pull-Out Packed with Tips, POKEs and Maps

MONTHLY SPECTRUM SOFTWARE REVIEW
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MONITOR, INTERFACE AND
SPECTRUM + 2
A SPECTRUM + 3



WIN
AN ENTIRE SET
OF CRASH INCLUDING ISSUE

May 1987
Issue No. 40

Released on
April 30th

The Enduro Racer cover is a very straightforward one, and it was chosen largely for the opportunity it offered Oliver to produce an exciting action picture. The main figure is smaller than it might have been because there had to be a strap announcing the Playing Tips Supplement, which was nicely tied in: the biker looks like he has just leapt over it. Never one to miss a light-hearted dig when the occasion arises, Oliver made the crashing biker wear a helmet adorned with the letters CVG.

For the April issue, Roger Kean had become CRASH Editor halfway through its production schedule. With May's issue he felt he could really get to grips with some of the problems that had been ailing the magazine.

The reviews were first. Several previous issues had failed to cover anything like the volume of games released in the month, and it had always been CRASH's boast that we did cover everything. The problem was that since the early days the number of pages devoted to features and specialist sections like Frontline, Tech Niche and Adventure Trail had expanded dramatically. Increasing the number of review pages would mean expanding the magazine beyond its economic size. Much tighter writing would be required from now on, so that a review would take up less space and more would fit in.

Roger and Ciarán looked closely at recent reviews and decided that many were heavily padded without providing sensible information. One result of the new attitude was that the issue packed in 37 reviews (more than for ages, excluding February's issue) and still left space for the other features, including the 32-page Playing Tips Supplement. The reviews were also split into three categories, each with a different design style: Smashes, those above 50% Overall and those below, allowing us more freedom to give short reviews to games that hardly deserved a full page to themselves.

Then there was the extra colour: in May's issue virtually every game was featured in colour (apart from some latecomers and the adventures), even in the Playing Tips and Frontline. Readers seemed to approve of the colour, but not every letter was so kind about the shorter reviews – the shortness of the *Krakout* review was especially resented by some.

The number of reviewers also came under consideration. Ben, Paul, Mike and Richard were doing a sterling job, but it was felt that some fresh blood was required, and over the next few months that would arrive. The first new face in was that of Gareth Adams, another Ludlow local studying at the College, and a CRASH reader from the start.

A casualty of the new broom was my Hall Of Slime. To be honest it had outgrown its usefulness and there was a thought of axing it to make way for something new, though no-one knew quite what at that time.

While the dust appeared to be settling at the King Street offices after six months of unrest, Newsfield was facing a serious problem with LM. Despite its obvious popularity with readers, LM was in financial difficulties. Circulation was increasing nicely, but advertisers were still too wary of the 'youth market' and thus the magazine's revenue was almost nonexistent and it lost nearly £20,000 each issue. The gamble had not paid off. It was like AMTIX! all over again, only on a spectacularly larger scale. Emergency management meetings were held to see if anything could be done, but to no avail. A few days before Issue 5 was due to go to press at the end of April an announcement was made to the company that LM would have to close down.

For the second time within two months, the management were faced with making staff redundant. It was a terrible blow, personally, in terms of prestige and financially. Trade papers, including *Computer Trade Weekly*, erroneously suggested that Newsfield had lost half a million on LM. The real figure was nothing like that, but it was a heavy enough loss. The leave-taking a few days later was sad – but on the bright side, all the LM staffers found themselves other publishing work within a few weeks.



THE MAG THAT'S LEAPS AND BOUNDS AHEAD!

CRASH

ZX SPECTRUM

A NEWSFIELD PUBLICATION

NO. 41 JUNE 1987

£1

**DICE 'N' SLICE
ISSUE!**

As We Go

BARBARIAN

with Palace Software

Sweevo's back in

HYDROFOOL

EXTRA!
DEREK BREWSTER'S
ADVENTURE
TRAIL
SUPPLEMENT

SPECTRUM
MONTHLY SPECTRUM SOFTWARE REVIEW
BE THE FIRST TO SEE THE NEW
JAMES BOND FILM!
WIN A FERGUSON
MONITOR!

**ROBIN CANDY OPENS
A CAN OF BEANS...**

**MIKE SINGLETON
SPILLS THEM**

OLIVER
TREX

June 1987 Issue No. 41

Released on
May 28th

What can I say about this cover that hasn't already been said in detail in the Forum? It did cause CRASH trouble with WH Smith, who at one point considered withdrawing the issue from sale, but then contented themselves with extracting a written promise from Newsfield to be more careful in the future. The moral issue apart, it remains a powerfully painted image which suits the game ideally. It also caused C&VG to hiccup, because apparently Palace had given them the 'exclusive cover', unaware we were doing one. C&VG evidently withdrew theirs.

Not everyone on the LM team was made redundant. Graeme Kidd remained in place as an editor without portfolio and Publishing Executive, and Barnaby Page, LM's Subeditor, came to CRASH to become its Assistant Editor. Ciarán Brennan moved over to ZZAP! full-time.

And LM's closure was an ill wind which blew some good for the casual reviewers because more work stations were created as more Amstrad PCW8256 'Joyces', used for writing, came to CRASH from the defunct magazine. CRASH itself had moved again, returning from the middle to the lower floor

And another new-old face (re)appeared. While Roger Kean was editing LM at Gravel Hill, Robin Candy started turning up for the odd chat. The strains of the previous year were exorcised, and with Roger's return to King Street and CRASH, Robin indicated he would like to start writing again, largely because he needed finance for his band, Ad Lib To Fade, and because he had recently taken up skiing in Switzerland, which is an expensive pursuit! His first task was an article on the history of software houses and the changes in attitudes over the past four years. Robin's return seemed to complete the feeling that the old CRASH spirit was back in force.

The new spirit ushered in video reviews, well aware that there would be catcalls from some readers crying 'LM!'. To be truthful, those first few were written for LM, but the reasoning behind including them had not been lost (in reverse) on the fantasy film magazine *Star Burst*, which every month reviewed computer games. CRASH readers, we argued, are likely to be heavily into video-watching, so it makes sense. And despite several mutters of protest, the experiment seems to have worked well for most readers.

Recent independent market research has shown that we were right – of a range of magazines aimed at the 'youth market', including *Smash Hits* and the weekly music papers, CRASH and ZZAP! readers came out as the most avid hirers of videos. You are also, it transpires from the same research, the biggest purchasers of blank audio tapes – though that's probably a subject we shouldn't touch upon . . . !

Not to be outdone by my Playing Tips Supplement in the May issue, Derek Brewster provided a special supplement for adventurers, which included two Smashes for *The Pawn* and *Shadows Of Mordor*.

Robin Candy became involved in an interesting project almost immediately upon his return to the fold. As work on this issue began, Roger and Richard Eddy had visited programmer Pete Cooke at his home in Leicester to have a look at the part-completed *Micronaut One*, his first game for Nexus. At that time Pete had only designed three of the game's four tunnel networks with a special utility he'd devised. Everyone thought it would be a good idea if someone from CRASH designed the fourth and hardest. Richard volunteered. However, he was due to attend a journalism course in London which cut across tunnel-designing, so Robin took the utility home and designed a network himself. He was never credited in the game, but to avoid any accusations of hidden bias Roger and Barnaby mentioned Robin's involvement in the next month's editorial. And fortunately, when *Micronaut One* arrived it was quite good enough to speak for itself without any personal partiality to boost its rating.



THE MAG THAT SAVES YOUR BACON!

A NEWSFIELD PUBLICATION

NO. 42 JULY 1987

£1

CRASH

ZX SPECTRUM

James Bond is back!

THE LIVING DAYLIGHTS

We look at the SFX and the game from DOMARK

Zapped by

ZYNAPS

from Hewson

Tau Cetian and Academician

PETE COOKE

talks about MICRONAUT ONE

AN ARCADE MACHINE IN YOUR HOME

Mattel's NINTENDO arrives!

EXTRA!

A REAL TROTTERS-ON EXPERIENCE IN OUR EXCLUSIVE 16-PAGE PULL-OUT COMIC!

THE **OINK!** COMPUTER SPECIAL

And the Story behind Oink! on page 76

MONTHLY SPECTRUM SOFTWARE REVIEW
WIN! WIN! WIN! WIN! WIN! WIN! WIN!
£300 OF COMPUTER EQUIPMENT
FROM INGENTIVE!
A PHOTON WARRIOR KIT
FROM NEXUS!



July 1987
Issue No. 42

Released on
June 25th

After Dan Dare and the original Hulton Eagle comic, the greatest inspiration to the younger Oliver Frey had been the films of James Bond (he has them all, except the subject of this cover, on video). So it was no hardship for Oliver to do a Bond illustration for Domark's The Living Daylights. It was good timing, too, because this issue hit the streets several days before the film opened in London, making CRASH one of the first magazines of any type to carry the image.

Synchronicity is a bit like *déjà vu* in reverse: if you hear or read a strange word you have never heard before, and then, over the next few days, several times you happen to see or hear that word used, that is synchronicity. Early in the month of June, Roger Kean attended a software fling on a Thames boat given by MicroProse. Mingling with the massed computer journalists, he was bemused to be confronted by someone from *Computer & Video Games* who informed him that *they* knew Newsfield was planning to break with its machine-specific tradition and publish a multicomputer magazine rather like *C&VG*. It was certainly news to Roger, though, he said, he kept a 'poker face'.

Two days later Newsfield's advertising department offered up a plan for a multicomputer entertainment magazine to cover all popular 8-bit and 16-bit computers, not to outdo CRASH or ZZAP! but to complement them. A few hours later, when no-one outside Newsfield's management had been told of the proposal, someone rang up from a software house to ask how long it would be before the new magazine would happen. It seemed like an omen!

A few days later THE GAMES MACHINE was born, in concept at least, aimed to publish its first issue in time for The PCW Show in late September. A fortnight later we first heard that Future Publishing intended launching *Ace* – now that's synchronicity!

Meanwhile CRASH was settling in nicely. Three more reviewers joined the stable: Robin Candy, now doing comments, Mark Rothwell, a friend of the brothers Rignall, and then Nick Roberts. Nick lived in Ludlow, had read CRASH for three years and felt he could take the Tips off my shoulders. To try him out, Roger asked him to do review comments, and so he too started coming in after school hours. His quiet, no-nonsense attitude quickly earned him everyone's respect, and it was clear that it would not be long before my temporary Playing Tips stint ended.

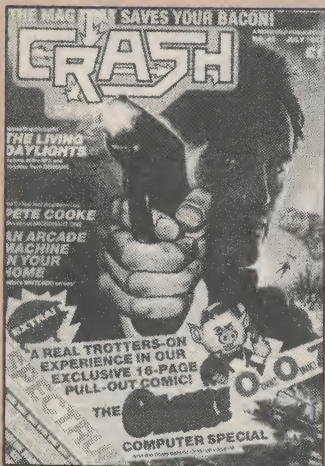
And in fact there was a fourth reviewer. Dominic Handy had been a regular visitor to the Towers over three years, usually to buy games from the mail-order department – though his views on some games occasionally found their way into print via one or other of the reviewers – but also to undertake the odd writing job. As a film buff he was a natural for the new video section, and he started coming in more and more often.

The scope of CRASH continued to expand, with features on special effects in *The Living Daylights* and on the Nintendo console adding more reading matter to the magazine's Spectrum core.

And an unusual aspect of this CRASH was the *OINK!* Supplement. This had been arranged two months earlier in conjunction with the anarchic comic's publishers, IPC, and CRL, who were producing a game based on its piggy antics. To my knowledge, this was the first time anything like this had been tried in a computer magazine, and we were interested to see the reaction. Predictably, it was mixed! Many thought it insulting to have a young children's comic in CRASH, yet newsagents had been moving it out of reach, considering *OINK!*'s contents to be of a nature more adult than was suitable for youngsters.

We saw an early version of the game on the Commodore, were given a rather useless Spectrum screenshot (the background only), and to date, that's been that . . .

At the very moment when it seemed the year's earlier troubles had become a memory, an earthquake shock hit us. Without warning Gary Penn, ZZAP! Editor, resigned, saying he was worn out. As he had some holiday owed, he left at the end of the week, and everyone held their breaths to see what would happen . . .





This directory gives details of every game and piece of educational software ever reviewed in CRASH Issues 1-47 inclusive – that's nearly every Spectrum product of the last four years.

Titles beginning with numbers are listed at the start of the directory, and titles beginning with 'The' are listed under their second word.

There are a few utilities here, but the second half of the CRASH Directory (to be published in Issue 49) will include complete lists of utilities and hardware reviewed as well as indexes of all the playing tips, maps and major features ever published in CRASH.

The two sections of the CRASH Directory can be detached from the magazines and kept in the CRASH History binders, which will be available in early 1988.

The CRASH & Spectrum Software History

The entry for each piece of software gives its name, producer and Overall CRASH percentage, and the issue and page of CRASH in which it is reviewed, as follows:

title producer Overall% issue/page

Early CRASHes rated adventures out of ten rather than 100, strategy games were not at first given marks, and educational software has never been given percentages – those aren't accidental omissions!

Four years of Spectrum software – 1,591 products listed

THE CRASH DIRECTORY

180 Mastertronic 72% 35/36
1942 Elite 63% 33/24
1984 Incentive 76% 2/104
1985 Mastertronic 21% 25/20
1994 Vision 75% 3/52
2003 A Space Oddity/DK Tronics 49% 3/124
2112 Design Design 83% 26/40
3 Deep Space Postern 44% 1/97
3D Bat Attack Cheetah Soft 51% 6/109
3D Lunattack Hewson Consultants 90% 4/16
3D Seiddab Attack Hewson Consultants 79% 3/114
3D Tank Duel/Realtime 83% 7/88
3D The Best Of Vortex Vortex 42/15
4Star J K Greye 25% 4/116
720° US Gold 81% 47/26
A Day In The Life Micromega 59% 15/46
ABC Artic 2/98
ATRAM Websters 12/160
ATV Simulator Code Masters 66% 46/130
Academy CRL 92% 36/178
Accelerator Century City 66% 13/23
Ace Cascade 81% 32/13
Ace Of Aces US Gold 62% 38/102
Acrojet US Gold 83% 37/36
Action Biker Mastertronic 52% 19/17
Action Force Virgin Games 35% 46/28
Action Reflex Mirrorsoft 88% 31/28
Ad Astra Gargoyle 80% 4/14
Adder Attack Mogul 64% 4/85

Admiral Graf Spee Temptation 54% 1/103
Adventure Adventure Software 84% 36/151
Adventureland Adventure International 7/10 14/104
Adventures Of St Bernard Carnell Software 58% 4/86
Affaire Vera Cruz Infogrames 85% 34/96
Afghan Attack Southern Software 6/10 15/96
Africa Gardens Gilsoft 84% 4/51
Aftershock Interceptor 98% 34/95
Agent Orange A'n'F 59% 38/23
Agent X Mastertronic 85% 37/117
Ahhh!!! CRL 61% 9/109
Air Defence CCS 16/141
Airbase Invader CP Software 68% 6/52
Airline Cases Computer Simulations 40/104
Airwolf Elite 90% 13/28
Alcatraz Harry Mastertronic 43% 9/123
Alchemist Imagine 85% 2/13
Alien Argus Press 15/124
Alien 8 Ultimate 95% 15/16
Alien Evolution Gremlin Graphics 75% 42/35
Alien Highway Vortex 88% 29/23
Alien Swarm/Arena K-Tel 57% 3/108
Aliens Electric Dreams 84% 37/18
Aliens (US version) Electric Dreams 45% 47/14
All Or Nothing Abbex 72% 11/56
Alphabeth A'N'F Software 16/104
Amaurote Mad 92% 40/117
American Football Argus Press 71% 13/125

Android 2 Vortex 90% 2/13
Anfractuoso Players 46% 39/116
Angleball Mad 51% 46/28
Animated Strip Poker Knightsoft 66% 15/118
Annals Of Rome PSS 85% 38/77
Antagonists The Addison Wesley 6/10 19/94
Antics Bug-Byte 90% 6/9
Apocalypse Infogrames 43/51
Apollo 11 Darkstar 70% 5/83
Apple Jam DK Tronics 47% 2/71
Arc Of Yesod Thor 89% 26/129
Archers The Mosaic 90% 37/53
Archon Ariolasoft 83% 18/21
Arcturus Visions 57% 3/39
Arena Bug Byte 67% 46/67
Arendarvon Castle Addison Wesley 8/10 18/102
Arkanoïd Imagine 59% 39/22
Armageddon Silversoft 68% 1/79
Armageddon Man The Martech 65% 44/50
Army Moves Ocean 54% 41/16
Arnhem CCS 17/122
Artist II The Softek International 36/133
Artist The Sof Technics 17/122
Ashes Pulsonic 49% 5/101
Ashkeron Mirrorsoft 8/10 18/104
Asterix And The Magic Cauldron Melbourne 61% 34/141
Astroclone Hewson Consultants 88% 22/146
Astronomer CP Software 9/92
Astronut Software Projects 81% 12/36

Astrotutor Astrocalc 38/48
Athena Ocean 75% 45/21
Athlete Buffer Micro 51% 8/100
Atic Atac Ultimate 92% 1/28
 and 2/37
Atlantic Challenger Virgin 48% 32/21
Atlantis M&J Software 6/10 8/73
Atlas Assignment Virgin Games 6/10 6/76
Attack Of Killer Tomatoes Global 89% 28/23
Auf Wiedersehen Monty Gremlin 85% 40/34
Auf Wiedersehen Pet Tynesoft 54% 7/40
Austerlitz Lothlorien 93% 24/80
Auto Chef Cases Computer Simulations 44/95
Automania Mikrogen 88% 7/7
Avenger Gremlin Graphics 85% 36/173
B.C. Bill Imagine 73% 9/12
BC's Quest For Tyres Software Projects 46% 23/157
BMX Simulator Code Masters 63% 37/126
Baba Liba Silversoft 48% 19/16
Back To School Microsphere 93% 23/10
Back To The Future Electric Dreams 42% 28/31
Backpackers Guide To The Universe (Part 1)
 Fantasy 83% 12/34
Ball Crazy Mad 73% 42/34
Ballblazer Activision 71% 28/18
Ballbreaker CRL 64% 46/30
Ballooning Heinemann 76% 5/64
Barbarian Palace Software 85% 41/114
Barchou Central Solutions 29% 31/110
Barrel Drop Games Machine 65% 1/15
Barry McGuigan World Championship Boxing
 Activision 88% 25/19
Barsak The Dwarf Gilsoft 53% 4/51
Basic Vocabulary Options International 35/58
Basil The Great Mouse Detective Gremlin
 Graphics 73% 47/122
Batman Ocean 93% 28/121
Battle 1917 CCS 63% 2/88
 and 10/134
Battle Axe Scott Johnston 71% 44/51
Battle Of Britain Microgame Simulations
 46% 5/14
Battle Of Britain PSS 82% 37/96
Battle Of The Planets Mikro-Gen 71% 26/126
Battle Of The Toothpaste Tubes K-Tel 50% 3/117
 (released with Castle Colditz)
Battle for Midway PSS 18/126
Battlecars Games Workshop 66% 13/47
Battlefield Germany PSS 42% 40/99
Battlezone Quicksilver 74% 11/15
Battyon 6-Pak Vol. 2 Hit Pak 85% 44/109
Bazooka Bill Melbourne House 42% 38/16
Beach Head II US Gold 74% 24/13
Beach-Head US Gold 79% 10/14
Beaky And The Egg Snatchers Fantasy 75% 7/90
Beamrider Activision 69% 14/47
Bear Bover Artie 90% 3/106
Beatcha! Romik 39% 11/48
Beatle Quest Number 9 7/10 27/73
Bedlam Lothlorien 78% 1/102
Benny Hill's Madcap Chase DK Tronics 78% 26/134
Bewarehouse Positive Image 66% 6/108
Big Ben Strikes Back Artie 42% 23/10
Big Sledge The Piranha 93% 43/71
Big Trouble In Little China Electric Dreams
 67% 40/121
Biggles Mirrorsoft 63% 30/12
Bimbles The Intech 79% 35/69
Bimbo Joe The Lion 70% 3/55
Biology Vision Software 39/96
Birds And The Bees The Bug-Byte 83% 2/40
Birds The Rabbit 49% 2/38
Bismark PSS 74% 41/87
Biz The Virgin 83% 14/21
Black Hawk Creative Sparks 92% 8/6
Black Tower Dollar Soft 3/10 9/68
Blade Alley PSS 85% 5/33
Blade The Warrior Cable Software 7/10 9/70
Bladerunner CRL 58% 27/128
Block-Buster Compusound 76% 8/14
Blockade Runner Thorn EMI 62½% 1/31
Blockbusters Macsen 82% 13/52
Blue Max US Gold 78% 14/22
Blue Riband CCS 12/159
Blue Thunder Richard Wilcox 90% 3/8
Bobby Bearing The Edge 94% 31/20
Bobsleigh Digital Integration 88% 47/17
Bodyswap Sinclair 14/111

Bodyworks Genesis Productions 17/84
Boggit The CRL 90% 32/33
Bomber Bob Firebird 49% 23/32
Bombjack Elite 92% 27/21
Bombjack II Elite 71% 39/26
Bomb scare Dollar Soft 60% 11/150
Bomb scare Firebird 74% 34/24
Bonkers Procom 77½% 1/102
Book Of The Dead The Essential Myth 88% 41/64
Booby Firebird 93% 10/96
Bored Of The Rings Delta 48% 18/99
Bossman Avalon Software 44% 7/52
Boulder Dash Front Runner 93% 12/74
Bounces Beyond 75% 29/117
Bouncing Berty/Eskimo Capers Power Soft
 33% 11/24
Boulder Gremlin 90% 29/133
Bounty Bob US Gold 85% 21/26
Bowls Lotus Soft 57% 1/19
Brad Blasts The Galactic Barbarians
 Express Software 75% 4/90
Brain Damage Silversoft 69% 1/74
Brainache Code Masters 29% 40/22
Braxx Bluff Micromega 87% 9/20
Breakthru US Gold 43% 36/175
Brian Bloodaxe The Edge 86% 14/116
Brian Clough's Football Fortunes CDS 42% 38/105
Brian the Bold Central Solutions 58% 31/74
Bride Of Frankenstein 39 Steps 59% 43/83
Bridgé Player III CP% 27/131
Bristles Statesoft 75% 14/32
Broad Street Mind Games 81% 17/29
Bruce Lee US Gold 91% 16/28
Bubble Bobble Firebird 90% 45/132
Bubble Buster Sinclair 57% 6/12
Bubble Trouble Arcade 63% 2/71
Bubbler Ultimate 78% 41/19
Buccaneer Firebird 49% 33/128
Buck Rogers US Gold 67% 20/124
Bug Blaster Crystal Computing 68% 3/83
Bug Eyes Icon 62% 16/128
Bugaboo (The Flea) Quicksilver 92% 1/16
Buggy Blast Firebird 91% 13/20
Bugsy CRL 84% 37/51
Bulge The Lothlorien 18/124
Bull Run Phipps Associates 33% 3/29
Bull Tables Lotus-Soft 2/99
Bullseye Macsen 45% 33/116
Bump Set Spike Mastertronic 38% 34/132
Buriabeast Kerian UK 54% 7/37
Butch Hard Guy Advance 65% 38/15
Butterfly Pulsonic 17% 5/84
Byte CCS 57½% 1/75
C5 Clive Scorpio 65% 17/119
Caesar The Cat Mirrorsoft 71% 5/62
Caesar's Travels Mirrorsoft 21/92
Cagara Players 39% 31/23
Call Me Psycho Pirate 47% 46/125
Camelot Warriors Ariolasoft 82% 35/38
Captain Kelly Quicksilver 63% 34/37
Captain Slog Alpha Omega 30% 33/23
Car Cure Simtron 75% 16/22
Carnival Eclipse 75% 6/110
Carpet Capers Terminal 14% 6/60
Casey Jones Blaby Computer Games 68% 6/12
Casino Royal OCP 62% 15/30
Castle Blackstar SCR Adventures 75% 2/103
Castle Blackstar CDS 14/95
Castle Colditz K-Tel 50% 3/117
 (released with Battle Of The Toothpaste Tubes)
Castles and Clowns Macmillan 16/104
Catch 23 Martech 56% 43/85
Category Names Options International 35/58
Catwalk Power Soft 63% 11/152
Cauldron Palace 91% 18/34
Cauldron II Palace 91% 31/113
Cavelon Ocean 86% 7/89
Caveman CRL 28% 3/53
Cavern Fighter Bug-Byte 89% 3/9
Caverns Of Kotonio Atlantis 46% 31/17
Caves Of Doom Mastertronic 58% 26/38
Centurions Reaktor 23% 46/138
Challenge Of The Gobots Reaktor 37% 43/95
Championship Baseball Activision 33% 43/30
Championship Basketball Gamestar 37% 44/22
Chaos Games Workshop 16/120
Charlie's Chocolate Factory Hill MacGibbon
 63% 19/38

Chemistry Merit/Cloud 90% 19/104
Chequered Flag Psion Sinclair 71% 3/88
Chiller Mastertronic 42% 15/12
Chimera Firebird 71% 24/40
Chinese Juggler Ocean 79% 11/45
Chinese Patience Atlantis 68% 20/39
Chopper X-1 R & R 57% 3/90
Chronos Mastertronic 55% 41/21
Chuckie Egg A & F 80% 2/14
Chuckie Egg II A & F 81% 17/12
Chuckman CCI 79% 4/36
Circus Digital Fantasia 66% 5/90
City Terminal Software 44% 4/37
City Slicker Hewson 27% 35/28
City of Death The Redshift 13/101
Classic Muncher Bubble Bus 41% 39/24
Classroom Chaos Central Solutions 7/10 28/95
Clerky Unique 43% 7/36
Cliff Hanger New Generation 63% 30/13
Close-In Pulsonic 31% 5/82
Cluedo Leisure Genius 81% 20/38
Cobra Ocean 93% 35/141
Code Name Mat II Domark 81% 20/112
Code Name Mat Micromega 93% 4/26
Colditz Phipps Associates 8/10 7/74
Colony Bulldog Soft 45% 40/116
Colossus Bridge CDS 70% 36/174
Colour Of Magic The Piranha 88% 37/52
Combat Lynx Durell 88% 10/94
Comet Game Firebird 58% 29/31
Commando Elite 94% 24/130
Commando Double Play 5/10 28/92
Composer Contrast Software 16/56
Computer Cook Book The Bug-Byte 6/99
Computer Science Vision Software 39/96
Computer Wordsearch Softfirm 33% 25/25
Con-Quest Mastertronic 39% 31/23
Confidential Radar Games 19/93
Conflict Martech Games 10/135
Conflicts 1 PSS 42/71
Conflicts 2 PSS 44/50
Confrontation M C Lothlorien 45% 3/82
Confuzion Incentive 86% 16/34
Connect 4 Atlantis 72% 15/46
Conquest Cheetah Soft 24% 8/43
 and 10/134
Conquistador Melbourne 65% 34/144
Contact Sam Cruise Microsphere 93% 36/34
Convoy Budgie Software 25% 21/121
Convoy Raider Gremlin Graphics 56% 43/97
Cop-Out Mikro-Gen 65% 37/107
Copy Cats/Spell Cats Key Software 37/48
Core A & F 68% 29/32
Corn Cropper Cases Computer Simulations 40/104
Corridors Of Genon New Generation 72% 1/28
Cosmic Cruiser Imagine 54% 6/51
Cosmic Shock Absorber Martech 36% 41/24
Cosmic Wartoad Ocean 88% 26/136
Costa Capers Firebird 64% 27/23
Count With Oliver Mirrorsoft 44/94
Countdown Central Solutions 79% 31/73
Countdown Macsen 33% 33/23
Country Cottages Sterling Software 62% 12/186
Covenant The PSS 83% 19/42
Crash Mogul 33% 4/27
Cricket T J Owen 45% 7/13
Critical Mass Durell 90% 23/24
Crown The --, part one, Journey Wrightchoice
 72% 42/62
Crown Of Ramhotep The Tartan
 (released with The Prospector) 46/104
Cruise Attack Mikro-Gen 62% 2/73
Crusoe Automata 5% 10/108
Curse Of Shaleth Central Solutions 6% 27/75
Curse Of Sherwood The Mastertronic 56% 39/117
Curse Of The Seven Faces Artie 7/10 13/102
Custard Kid The Fun 'N Games 65% 22/78
Custerds Quest The Power House 90% 44/67
Cyber Zone Crystal Computing 85% 3/106
Cybertanks Star Dreams 58% 1/104
Cyberun Ultimate 90% 28/26
Cybo-Run Calisto 58% 5/19
Cyclone Vortex 79% 12/76
Cylu Firebird 79% 19/14
Cyrox The Power House 46% 40/25
D-Day Games Workshop 83% 11/21
Daley Thompson's Decathlon Ocean 82% 10/94
Daley Thompson's Supertest Ocean 76% 22/21

Dambusters US Gold 75% **21/14**
 Dan Dare Virgin 92% **32/16**
 Dandy Electric Dreams 84% **35/145**
 Dangermouse (IMW) Sparklers 56% **32/14**
 Dangermouse (In Double Trouble) Creative Sparks 75% **10/141**
 Dargonscrypt Venom Games 69% **45/93**
 Dark Empire Lothlorien 60% **43/50**
 Dark Sceptre Firebird Gold 88% **47/11**
 Dark Star Design Design 89% **11/97**
 Dartz Automata UK 53% **7/51**
 Dattel Sound Sampler Dattel **36/136**
 Dawnsley Top Ten 19% **44/28**
 Day At The Seaside A Softlee Systems **18/110**
 Deactivators Ariolasoft 85% **34/138**
 Dead At The Controls Artic 6/10 **15/100**
 Deadringer Reaktor 42% **43/91**
 Death Chess 5000 Artic Computing 69% **7/38**
 Death Cruiser Noble House 62% **3/124**
 Death Or Glory CRL 33% **47/20**
 Death Star Rabbit 54% **6/108**
 Death Wish 3 Gremlin Graphics 45% **45/128**
 Deathscape Ariolasoft 57% **42/34**
 Deathstar Interceptor System 3 92% **15/116**
 Deathwake Quicksilva 76% **25/113**
 Decimals Key Software **44/93**
 Decor Wreckers Scorpio Software 53% **8/11**
 Deeds Of Glengary Hall The Terminal **22/125**
 Deep Strike Durell 79% **36/183**
 Defcom Quicksilva 45% **37/106**
 Defensa Interstella 89% **4/86**
 Deflektor Gremlin Graphics 77% **47/122**
 Defusion/Worms K-Tel 52% **5/101**
 Dekorating Blues Alpha Omega 38% **33/127**
 Delta Wing Creative Sparks 90% **10/18**
 Demon From The Darkside Compass 84% **35/71**
 Denis Through The Drinking Glass Applications 83% **3/21**
 Desert Burner Creative Sparks 48% **20/16**
 Desert Hawk Players 47% **31/24**
 Desert Rats CCS 88% **26/121**
 Designer's Pencil Activision **15/39**
 Desperado Central Solutions 6% **27/75**
 Destructo Bulldog 38% **44/28**
 Deus Ex Machina Automata UK% **10/52**
 Devil Rides In The Carnell Software 53% **4/126**
 Devil's Island Gilsoft 77% **5/87**
 Devils Crown Mastertronic 54% **27/134**
 Di-Lithium Lift Hewson Consultants 61% **4/115**
 Diamond Quest CCS 4% **6/76**
 Dimension Destructors Artic 68% **2/74**
 Dinky Digger Postern 33% **3/54**
 Disco Dan Gem Software 85% **5/98**
 Discs Of Death Artic 31% **23/155**
 Disease Dodgers Sinclair/Macmillan **15/111**
 Dix Mille CCS 65% **9/100**
 Dizzy Code Masters 78% **46/134**
 Doc The Destroyer Melbourne House 41% **40/25**
 Dodge City Phoenix 57% **2/103**
 Dodge Geezers Melbourne House 86% **38/91**
 Dogfight Slogger Software 47% **9/13**
 Dogfight 2187 Starlight 56% **41/116**
 Dogsbody Bug Byte 65% **23/22**
 Don't Buy This Firebird 39% **17/46**
 Don't Panic Firebird 70% **18/22**
 Don't Panic - Panic Now Dented Designs 71% **41/61**
 Donkey Kong Ocean 48% **37/27**
 Doombugs Workforce 67% **1/82**
 Doomdark's Revenge Beyond **13/98**
 Doomsday Castle Fantasy 87% **2/26**
 Doomsday Papers The Matand 7/10 **28/89**
 Dotty Dollar Soft 68% **7/91**
 Double Take Ocean 74% **37/118**
 Double Trouble Starlight 43% **3/117**
 Down To Earth Firebird 47% **42/95**
 Dr Franky And The Monster Virgin Games 76% **3/89**
 Dr. What CRL 17% **35/128**
 Dracula CRL 89% **37/54**
 Dragons Lair Software Projects 54% **34/152**
 Dragonsbane Quicksilva 54% **4/84**
 Dragontrac Hewson Consultants 92% **16/20**
 Draughts Oasis 71% **3/37**
 Draughts Genius Rack-It 68% **45/29**
 Dreadnoughts M.C. Lothlorien 65% **5/99**
 Driller Incentive 97% **47/24**
 Driller Tanks Sinclair 62% **6/53**

Drive In The Fantasy Software 70% **13/14**
 Druid Firebird 90% **35/147**
 Dukes Of Hazzard Elite 63% **15/36**
 Dun Darach Gargoyle 97% **18/16**
 Dungeon Dare Central Solutions 7% **28/95**
 Dynamite Dan Mirrosoft 94% **18/26**
 Dynamite Dan II Mirrosoft 93% **32/28**
 Earth Defence Artic 63% **2/37**
 Earthshock Eighth Day 79% **42/59**
 East Front CCS% **14/125**
 Ed-On CCI 51% **4/39**
 Eddie Kidd Jump Challenge Software Communications 56% **11/46**
 Eidolon The Activision 76% **36/17**
 Eights Atlantis Software 73% **9/94**
 Electron Mastertronic 37% **8/99**
 Electronics Kit Westex Electronics **38/46**
 Elevator Action Quicksilva 72% **37/24**
 Eleventh Hour Venturesoft 7% **29/89**
 Elite Firebird 92% **22/28**
 Emerald Isle Level 9% **16/113**
 Empires Imperial Software **10/134**
 Encounter Severn Software 45% **4/117**
 Endurance CRL 69% **24/14**
 Endurance CRL 69% **24/14**
 Enduro Activision 67% **10/54**
 Enduro Racer Activision 92% **40/16**
 Energy 30,000 ELM Computers 73% **2/12**
 Enigma Force Beyond 88% **26/128**
 Enterprise Melbourne House 59% **41/115**
 Equinox Mikro-Gen 87% **30/34**
 Eric And The Floaters Sinclair 60% **6/54**
 Escape From Pulsar 7 Digital Fantasy 6% **7/70**
 Escape From Singe's Castle Software Projects 83% **39/120**
 Eskimo Eddie Ocean 78% **4/29**
 Estimator Racer Sinclair **13/40**
 Eureka! Domark 7% **12/128**
 Evening Star Hewson 53% **45/28**
 Everyone's A Wally Mikro-Gen 93% **14/118**
 Evil Crown Mind Games 77% **24/181**
 Evil Crown The Mind Games 77% **24/181**
 Excalibur Sword Of Kings Alternative Software 83% **47/40**
 Exolon Hewson 90% **43/14**
 Explorer Electric Dreams 32% **38/101**
 Express Raider US Gold 47% **41/25**
 Exterminator Silversoft 82½% **1/95**
 Extricator Precision Games 8% **29/90**
 Eye Of Bain The Artic 8/10 **11/120**
 F-16 Strike Eagle MicroProse 84% **42/19**
 FA Cup Football Virgin 64% **27/126**
 Factory Breakout Poppy Soft 90% **6/97**
 Fahrenheit 3000 Softstone 81% **13/60**
 Fairlight The Edge 95% **22/26**
 Fairlight II: Trial Of Darkness The Edge 81% **36/33**
 Falcon Patrol II Virgin 56% **17/14**
 Falcon The Renegade Lord Virgin Games 64% **42/24**
 Falklands 82 PSS 33% **27/83**
 Fall Guy Elite Software 76% **12/86**
 Fall Of Rome The Argus Press Software 55% **8/101**
 Fantasia Diamond Hewson Consultants 10% **5/74**
 Fantastic Voyage Quicksilva 78% **16/132**
 Fantasy The Mediandroid 49% **43/74**
 Fast And The Furious The GO! 63% **46/140**
 (released with Thunderceptor)
 Fat Worm Blows A Sparky Durell 95% **34/143**
 Feud Bulldog Software 91% **38/28**
 Fifth Quadrant The Bubble Bus 48% **44/27**
 Fighter Pilot Digital Intergration 86% **2/93**
 Fighting Warrior Melbourne House 73% **22/14**
 Final Matrix The Gremlin Graphics 75% **41/112**
 Final Mission The Incentive 7% **10/106**
 Finders Keepers Mastertronic 85% **13/124**
 Fire On The Water Arrow **14/100**
 Fireflash Abacus 78% **1/88**
 Firehawks Postern 51% **1/19**
 Firelord Hewson 91% **35/23**
 Firework Music, Water Music Software Cottage **16/63**
 Fist II Melbourne House 58% **38/100**
 Flash Gordon Mad 42% **43/22**
 Flight Path Anirog 4% **16/31**
 Flinky Piranha 60% **44/104**
 Flyer Fox Bug Byte 63% **26/23**
 Football Director D&H Games 13% **45/122**

Football QuickQuiz Rothmans 21% **26/125**
 Footballer Of The Year Gremlin 68% **37/28**
 Forbidden Fruit Tansoft 73% **14/121**
 Forbidden Planet Design Design 86% **26/30**
 Force Fighter Perfection 68% **3/54**
 Force The Argus Press 68% **30/56**
 Forest At World's End Interceptor Software 6% **10/107**
 Forest The Phipps Associates **1/27**
 Forgotten City Hawk 87% **38/92**
 Format 4 Kit SP/1 Orion Software **3/95**
 Formula One Spirit Software 25% **8/12**
 Four Minutes To Midnight 8th Day 76% **39/52**
 Fourth Protocol The Century Hutchinson 9/10 **19/91**
 Fractions Key Software **37/49**
 Fractions 2 Key Software **44/93**
 Frank Bruno's Boxing Elite 86% **19/22**
 Frank N. Stein PSS 80% **9/124**
 Frank The Flea Megasoft 57% **27/130**
 Frankenstein Icon 76% **18/24**
 Frankie Goes To Hollywood Ocean 94% **19/34**
 Fred Quicksilva 83% **3/84**
 Freddy Hardest Ocean 84% **47/27**
 Freds Fan Factory Software Super Savers 44% **12/135**
 Freez' Bees Silversoft 61% **2/101**
 French Vision Software **39/95**
 French Crosswords AVP Computing **35/59**
 French Dictation AVP Computing **35/59**
 French Is Fun CDS **2/97**
 French Listening Comprehension 1 Softlee System **18/112**
 French Vocabulary Rose Software **19/104**
 Friday The 13th Domark 32% **29/130**
 Frightened Fantasy Dented Designs 78% **42/62**
 Froot Loop NTD Software 50% **6/14**
 Frost Byte Mikro-Gen 86% **35/139**
 Fruit Machine Simulator Code Masters 30% **47/126**
 Full Throttle Micromega 91% **7/6**
 Funhouse Pacific **15/100**
 Future Knight Gremlin Graphics 76% **36/21**
 Future Tense Mystic Software 85% **46/103**
 Future Zoo Clwyd 43% **33/97**
 G-Force Euro-Byte 79% **4/123**
 GFL Championship Football Gamestar 40% **44/107**
 Galactic Warriors Abacus 67% **1/73**
 Galletron Bulldog 29% **43/19**
 Gallipoli CCS 87% **35/126**
 Galvan Imagine 65% **35/150**
 Game Over Imagine 55% **44/6**
 Games Designer Quicksilva/Software Studio 92% **2/40**
 Gangsters! CCS 58½% **1/73**
 Gatecrasher Quicksilva 74% **7/86**
 Gauntlet US Gold 92% **37/16**
 Geoff Capes Strongman Martech 78% **24/42**
 Geography Vision Software **39/96**
 Gerry The Germ Firebird 45% **27/136**
 Ghost Hunters Code Masters 77% **41/20**
 Ghost Rider Positive Image 60% **10/21**
 Ghostbusters Activision 60% **13/110**
 Ghosts N Goblins Elite 95% **30/29**
 Ghoulies IMS Software **17/102**
 Giant's Revenge Thor 64% **9/95**
 Gift From The Gods Ocean 84% **13/54**
 Gilligan's Gold Ocean 79% **11/102**
 Gladiator Domark 77% **24/21**
 Gladiator Domark 77% **24/22**
 Glass Quicksilva 82% **18/36**
 Glider Rider Quicksilva 80% **34/18**
 Glug-Glug CRL 78% **4/123**
 Go To Hell/Triple Six 70% **19/45**
 Gobstopper Calisto 66% **5/35**
 Gods Of War The Nebula Designs 86% **47/39**
 Gold Run Macsen 35% **32/20**
 Gold Rush Thorn EMI 63% **1/31**
 Golden Mask The Compass 74% **41/62**
 Goonies US Gold 60% **35/41**
 Gotcha Blaby 77% **1/14**
 Graham Gooch's Cricket Audiogenic 65% **25/13**
 Grand National Elite 79% **16/36**
 Grand Prix Driver Britannia 55% **1/74**
 Grand Prix Simulator Code Masters 42% **45/23**
 Grange Hill Argus Press 70% **40/52**
 Great Escape The Ocean 96% **35/16**
 Great Fire Of London The Rabbit 71% **22/142**
 Great Space Race Legend 44% **13/118**

Greatest Show On Earth Central Solutions 31% **33/27**
 Green Beret Imagine 88% **28/118**
 Gremlins Adventure International **17/98**
 Greyfell Starlight Software 67% **38/37**
 Grid Patrol/MC Lothlorien 59% **5/86**
 Grid-Bug CCI 58% **4/38**
 Gridrunner Quicksilver/Salamander 46½% **1/104**
 Grumble Microtech 59% **33/98**
 Groucho Automata 66½% **1/42**
 Ground Zero Artic 7% **10/107**
 Growing Pains Of Adrian Mole The Virgin 88% **39/51**
 Guardian The PSS 68% **2/39**
 Guest The Stephen Wadsworth 67% **45/92**
 Guido Blaby Computer Games 56% **10/20**
 Gunfright Ultimate 92% **25/60**
 Gunrunner Hewson 55% **41/34**
 Gunship MicroProse 92% **47/18**
 Gunstar Firebird 62% **37/124**
 Gyrone Firebird 93% **14/16**
 H.E.R.O. Activision 75% **10/13**
 HRH 8th Day 85% **34/98**
 Hacker Activision 81% **23/38**
 Hades Nebula Nexus 51% **43/32**
 Halley's Comet Eclipse **21/15**
 Hampstead Melbourne House 7/10 **10/104**
 Hamptons Caught B.Sides Software 43% **7/12**
 Handicap Golf CRL 81% **4/37**
 Happiest Days Of Your Life Firebird 64% **34/34**
 Hardball Advance 84% **34/32**
 Harry Goes Home Pulsonic 32% **5/37**
 Harvey Headbanger Firebird 80% **37/120**
 Havoc Dynavision 59% **13/127**
 Hawks Lotus Soft 75% **1/91**
 Head Coach Addictive 33% **33/114**
 Head Over Heels Ocean 97% **39/20**
 Heartland Firebird 92% **31/26**
 Heavy On The Magic Gargoyle 9/10 **29/87**
 Heist 2012 Firebird Silver 12% **45/129**
 Helicopter Firebird 67% **18/11**
 Hellfire Melbourne House 72% **14/13**
 Helm The Firebird **18/116**
 Henry's Hoard Alternative 65% **27/137**
 Herbert's Dummy Run Mikro-Gen 90% **18/116**
 Here And There With The Mr Men Mirrorsoft **14/110**
 Here Comes The Sun Alligata 5/10 **5/76**
 Highlander Ocean 57% **37/114**
 Highway Code CRL% **15/21**
 Highway Encounter Vortex 95% **20/122**
 Hijack Electric Dreams 86% **31/115**
 History Mystery Argus Press **18/112**
 Hive Firebird 78% **37/105**
 Hocus Focus Quicksilver 70% **28/32**
 Holiday In Sumaria Pirate Software 16% **46/132**
 Hollow The Gilsoft **15/95**
 Homicide Hotel Wallsoft 84% **44/69**
 Hotline Quiz Chalksoft **44/95**
 House Jack Built The Thor 73% **11/100**
 House Of The Living Dead The Phipps Associates 59% **2/38**
 How To Be A Complete Bastard Virgin Games 73% **45/18**
 How To Be A Hero M.A.D. 70% **40/111**
 Howard The Duck Activision 61% **41/110**
 Howzat Wyvern Software 53% **7/13**
 Howzat Alternative Software 11% **37/126**
 Hubert Blaby Computer Games 62% **10/139**
 Hulk The Adventure International 8/10 **8/72**
 Human Torch All American 56% **30/76**
 Humpty Dumpty Mystery The Widgit **2/97**
 Hunchback Ocean 66% **2/73**
 Hunchback Adventure Ocean 86% **33/97**
 Hunchback II Ocean 85% **13/42**
 Hunter-Killer Portek 61% **1/96**
 Hybrid Starlight 48% **44/29**
 Hydrofool FTL 90% **41/14**
 Hypa Raid Atlantis 60% **27/24**
 Hypaball Telecomsoft 56% **37/108**
 Hyper-Action Silversoft 84% **9/103**
 Hyperblaster Lothlorien 73% **7/51**
 Hyperbow/Mastertronic 76% **37/124**
 Hypersports Imagine 92% **19/25**
 Hysteria Software Projects 78% **45/16**
 I Ball Firebird 90% **39/112**
 I Ball 2 Firebird (Silver) 90% **45/126**
 I Of The Mask Electric Dreams 92% **23/49**
 I'm In Shock Artic 55% **2/15**

Ice Temple The Bubble Bus 75% **35/30**
 Icicle Works Statesoft 76% **17/48**
 Illustrator The Gilsoft **14/108**
 Imagination Firebird 75% **39/53**
 Impossaball Hewson 89% **37/116**
 Impossible Mission US Gold 76% **22/88**
 Incredible Adventure The CRL 2/10 **5/75**
 Incredible Shrinking Man Mastertronic 68% **28/16**
 Indiana Jones And The Temple Of Doom US Gold 65% **46/131**
 Indoor Sports Advance 50% **41/32**
 Inferno The Richard Shepherd Software 8/10 **8/71**
 Infiltrator US Gold 72% **35/149**
 Inheritance Infogrames 86% **41/65**
 Inspector Flukeif Top Ten 70% **43/72**
 Insurgency CCS **12/159**
 Intermediate Level French Scisoft **20/83**
 Intermediate Level Maths Scisoft **15/110**
 International Karate System 3 68% **24/22**
 Into The Eagle's Nest Pandora 82% **39/109**
 Invader Cube Oasis 69% **3/37**
 Invasion Force Micromania 84% **3/46**
 Invasion Of The Body Snatches! Crystal Computing 69½% **1/90**
 It's A Knockout Ocean 39% **37/26**
 It's Only Rock 'N' Roll/Tomb Of Drac K-Tel 41% **3/30**
 It's The Wooluf! Crystal Computing 44% **5/20**
 Iwo Jima PSS 60% **30/55**
 Jack And The Beanstalk Thor 68% **7/92**
 Jack Charlton's Match Fishing Alligata 74% **18/48**
 Jack In Crazyland Turtle Software **20/82**
 Jack In Magicland Turtle Software **17/86**
 Jack The Nipper Gremlin Graphics 93% **30/16**
 Jack The Nipper II In Coconut Capers Gremlin Graphics 87% **46/124**
 Jackie and Wide Bulldog 41% **41/105**
 Jail Break Konami 47% **38/25**
 Jasper Micromega 91% **10/98**
 Jet Set Willy Software Projects 95% **4/8**
 Jet Set Willy II Software Projects 61% **19/45**
 Jewels Of Darkness Rainbird 94% **36/148**
 Jewels Of Babylon Interceptor **13/96**
 Jock And Time Rings Atlantis 32% **29/25**
 Joe Blade Players 84% **44/30**
 Johnny Reb II Lothlorien 82% **33/53**
 Jokah Wild Phoenix 69% **3/29**
 Jonah Barrington's Squash New Generation 87% **17/118**
 Journey The Temptation **13/104**
 Journey's End Master Adventurer **23/126**
 Judge Dredd Melbourne House 42% **38/24**
 Juggernaut CRL 73% **19/118**
 Jump Unique 70% **9/18**
 Jumpy Snake Blues, Honky Tonk Software Cottage **16/63**
 Jungle Jumble Argus Press **19/103**
 Just Imagine Central 59% **25/109**
 Kai Temple Firebird 40% **34/21**
 Kane Mastertronic 54% **33/114**
 Kat Trap Domark 84% **36/187**
 Kayleth US Gold/Epyx 86% **37/51**
 Keller Ring Reaktor 47% **43/32**
 Kentilla Micromega 10/10 **10/113**
 Key Of Hope Games Workshop **17/103**
 Key To Time The Lumpsoft 7/10 **12/122**
 Kick Boxing Firebird Silver 41% **42/21**
 Kiddisoft Tape Magazine Kiddisoft **21/92**
 Kidnap Sparklers 49% **30/25**
 Killed Until Dead US Gold 93% **42/96**
 Killer Knight Phipps Associates 64% **3/90**
 Killer Ring Reaktor 47% **43/32**
 Kinetik Firebird 71% **40/120**
 King Arthur's Quest Hill MacGibbon **14/99**
 Kingdom Of Krell The Anco 86% **39/53**
 Kings Keep Firebird Silver 42% **36/189**
 Kirel Addictive 85% **29/24**
 Knight Driver Hewson 59% **4/36**
 Knight Games II Black Knight 66% **33/57**
 Knight Lore Ultimate 94% **12/16**
 Knight Rider Ocean 39% **33/116**
 Knight Tyne Mastertronic 94% **29/18**
 Knockout Mikrogen 62% **2/70**
 Knockout Alligata 52% **18/24**
 Knucklebusters Melbourne House 52% **40/122**
 Kobayashi Naru Mastertronic 83% **40/51**

Kokotoni Wilf Elite 84% **9/108**
 Komplex Legend 72% **17/11**
 Konami's Golf Imagine 58% **37/113**
 Kong Strikes Back Ocean 73% **13/130**
 Koronis Rift Activision 70% **40/30**
 Kosmic Kanga Micromania 88% **7/47**
 Kosmik Pirate Elephant Software 4/10 **9/14**
 Krakatoa Abbex 83% **2/70**
 Krakout Gremlin 46% **40/36**
 Kung Fu Bug Byte 77% **11/58**
 Kung Fu Master US Gold 56% **31/16**
 Kwah! Melbourne House 86% **36/149**
 Labours Of Hercules The Terry Taylor 73% **45/92**
 Labyrinthion Budgie 60% **31/108**
 Landfall On Rollus Clwyd Adventure Software 62% **38/93**
 Language Vocabularies Options International **35/58**
 Lap Of The Gods Mastertronic 80% **33/124**
 Laryssia Queen Of Diamonds Incentive 87% **46/105**
 Laserwarp Mikrogen 77% **2/41**
 Last Mission US Gold 48% **44/24**
 Lazer Wheel/M.A.D. 43% **47/127**
 Lazer Zone Quicksilver/Salamander 81% **3/20**
 Lazy Jones Terminal 63% **14/12**
 Leader Board US Gold 80% **39/16**
 League Challenge Atlantis 28% **38/112**
 Learning to Read Music Rose Software **16/62**
 Learning With Leeper Software Projects **16/105**
 Legend Of Apache Gold The Incentive 88% **38/90**
 Legend Of Avalon The Hewson Consultants 91% **10/50**
 Legend Of Kage Imagine 50% **37/109**
 Legend Of The Amazon Women US Gold 70% **29/116**
 Legions Of Death Lothlorien 84% **37/97**
 Leonardo Creative Sparks **17/93**
 Les Flics PSS 75% **6/107**
 Letaset Eclipse **21/21**
 Level 5 M.A.D. 53% **47/126**
 Leviathan English Software 52% **43/84**
 Lightforce FTL 91% **34/17**
 Lightmagic New Generation **16/53**
 Little Computer People Activision 57% **38/33**
 Living Daylights The Domark 63% **43/94**
 Livingstone I Presume Alligata 77% **41/110**
 Loco Alligata 44% **38/18**
 Locomotion Mastertronic 81% **17/21**
 Lode Runner Software Projects 81% **12/38**
 London Adventure Fridaysoft 6/10 **21/109**
 Look Sharp Mirrorsoft **44/93**
 Loony Lander Software Super Savers 38% **12/185**
 Loony Zoo Phipps Associates 85% **3/107**
 Lord Harry & Lady Harriet Lotus-Soft 62½% **1/91**
 Lord Of The Rings Melbourne 9/10 **26/92**
 Lords Of Midnight The Beyond 10/10 **7/72**
 Lords Of Time Level 9 Computing **3/30**
 Lost Gnomes The Eric Bean Adventures 6/10 **5/76**
 Ludoids Bug Byte 6/10 **24/168**
 Luna Atac Atlantis 55% **31/18**
 Luna Crabs Micromega 61½% **1/43**
 Lunar Jetman Ultimate 95% **1/88**
 Lunar Rescue CRL 27% **3/83**
 Macadam Bumper PSS 87% **21/48**
 Mad Nurse Firebird 31% **39/18**
 Madcap Manor Gilsoft 6/10 **22/123**
 Madhatter Gamma Software 51% **11/15**
 Mafia Contract Atlantis Software 7/10 **12/120**
 Mafia Contract II Atlantis 85% **31/73**
 Mag Max Imagine 67% **42/20**
 Magic Macmillan **22/30**
 Magic Castle Gilsoft 76% **4/52**
 Magic Meanies CDS 58% **2/90**
 Magic Roundabout CRL 51% **12/188**
 Magnets Sinclair/Macmillan **5/68**
 Mailstrom Ocean 59% **35/132**
 Malice In Wonderland Sentient 5/10 **20/94**
 Manage Cases Computer Simulations **40/105**
 Mandragore Infogrames 79% **30/63**
 Mantronix Probe 73% **29/115**
 Marble Madness Construction Set Melbourne House 61% **36/186**
 Mario Bros Ocean 45% **41/26**
 Marsport Gargoyle Games 95% **22/12**
 Martians Ultimate 58% **40/24**
 Mask/Gremlin 81% **45/130**
 Master Mariner Atlantis 71% **9/19**

Master Of Magic Mastertronic 86% **31/72**
Master The Antarctic 30% **30/24**
Masters Of The Universe US Gold 28% **38/17**
Masters Of The Universe Adventuresoft 84% **44/68**
Match Day Ocean 86% **13/50**
Match Point Psion/Sinclair 89% **8/7**
Matching Pairs CCS 47% **9/12**
Matrix Salamander Software 60% **6/61**
Matt Lucas Players 84% **40/52**
Maverick CCS% **17/120**
Max Headroom Quicksilva 85% **28/17**
Mayhem The Power House 42% **44/17**
Maze Craze Partyline 29% **22/34**
Maziacs DK Tronics 82% **1/95**
Mean Streak Mirrorsoft 64% **45/28**
Mega Bucks Firebird 66% **38/112**
Mercenary Novagen 96% **44/16**
Mermaid Madness Electric Dreams 66% **32/26**
Message From Andromeda Interceptor Micros 7/10 **7/70**
Meta-Galactic Llamas Battle At The Edge Of Time Salamander Software 54% **5/125**
Metabolix Gremlin Graphics 87% **20/112**
Metrocross US Gold/Namco 77% **42/24**
Miami Dice Bug Byte 37% **34/133**
Micro Mouse Goes De-Bugging M C Lothlorien 58% **3/124**
Micro Olympics Database Publications 77% **8/46**
Microbot Softek 73% **2/16**
Micronaut One Nexus 92% **43/92**
Mighty Magus Quicksilva 82% **16/14**
Mikie Imagine 93% **25/10**
Milk Race Mastertronic 41% **42/20**
Millionaire Incentive Software 80% **4/90**
Millypede Add-On 45% **3/22**
Mindbender Gilsoft 86% **4/53**
Minder DK Tronics 75% **17/13**
Mindshadow Activision 9/10 **25/79**
Mindstone The Edge 89% **33/93**
Mini Office Database **13/82**
Mission 1 (Project Volcano) Missionsoft 58% **4/11**
Mission Impossible Silversoft 80% **1/14**
Mission Jupiter Code Masters 56% **44/27**
Mission Omega Pulsonic 54% **5/36**
Mission Omega Mind Games 75% **32/82**
Molecule Man Mastertronic 85% **30/33**
Monkey Bizness Artic 65% **3/88**
Monopoly Leisure Genius 88% **19/120**
Monty is Innocent Gremlin Graphics 78% **14/122**
Monty on the Run Gremlin Graphics 94% **20/12**
Moon Alert Ocean 89% **6/48**
Moon Buggy Visions 58% **4/124**
Moon Cresta Incentive 90% **14/20**
Moon Lighter Software Super Savers 48% **12/135**
Moonbuggy Anirog 73% **5/86**
Moonlight Madness Bubble Bus 56% **33/37**
Moonstrike Mirrorsoft 77% **45/17**
Mordon's Quest Melbourne House 8/10 **19/92**
Moron Atlantis 80% **34/97**
Morris Meets The Bikers Automata 74% **1/43**
Motos Mad 74% **44/15**
Mount Challenge Aasvoguelle 76% **18/120**
Mountains Of Ket Incentive 73% **2/100**
Mountie Mick's Deathride Reaktör 47% **43/30**
Movie Imagine 93% **26/20**
Mr T's Alphabet Games Ebury Software **14/112**
Mr Weems And The She Vampires Piranha 64% **41/104**
Mr Wong's Loopy Laundry Artic Computing 62% **7/12**
Mr. Wimpy Ocean 77% **2/76**
Mrs Mopp Computasolve 69% **1/79**
Mrs. Mopp Atlantis 70% **10/51**
Mugsy Melbourne House 73% **6/50**
Mugsy's Revenge Melbourne 67% **29/118**
Mummy Mummy M C Lothlorien 55% **5/35**
Music Argus Press **17/85**
Music Maker Bellflower Software **16/56**
Music Master Sinclair **16/55**
Music Typewriter Romantic Robot **16/60**
Musicmaster Sinclair 67% **5/63**
Mutant Ant Attack Calisto 71% **5/37**
Mutant Monty Artic 77% **14/14**
Mutants Ocean 58% **43/16**
Myia Di' Kaich Global 44% **26/36**
Myself And Us Key Software **44/94**

Mystery Manor Bamby Software 1/10 **5/75**
Mystery Of Arkham Manor The Melbourne 63% **43/73**
Mystery Of The Nile Firebird 74% **46/27**
N.O.M.A.D. Ocean 79% **26/16**
NATO Alert CCS **16/142**
Napoleon at War CCS 95% **34/92**
Nebulus Hewson 85% **47/12**
Necris Dome Code Masters 74% **47/40**
Nemesis Konami 59% **40/110**
Nemesis The Warlock Martech 61% **40/114**
Nether Earth Argus Press 75% **40/26**
Never Ending Story Ocean 7/10 **26/94**
New Cylon Attack A & F Software 78% **12/90**
New Venture Falcon 78% **7/53**
Nexor Design Design 81% **33/33**
Next War Assassin Software 65% **9/14**
Nick Faldo's Open Argus Press 83% **20/113**
Nicotine Nightmare Atlantis 78% **15/37**
Night Gunner Digital Integration 91% **3/31**
Nightmare Rally Ocean 80% **34/22**
Nightshade Ultimate 91% **21/10**
Ninja Mastertronic 50% **37/120**
Ninja Hamster CRL 62% **43/84**
Ninja Master Firebird 64% **30/23**
Noah ESP 47% **11/151**
Nodes of Yesod Odin 93% **19/12**
Nonterraqueous Mastertronic 77% **17/24**
Nosferatu Piranha 91% **36/26**
Note Invaders Chalksoft **37/50**
Nuclear Countdown Atlantis 72% **38/113**
Number Painter Sinclair **13/39**
Nursery Rhymes Softlee Systems % **21/91**
O Zone The Compass 65% **42/60**
Oblivion Alpha Omega 45% **35/35**
Ocean Conqueror Rack-It 77% **45/27**
Octagon Budgie 47% **41/33**
Octagon Squad Mastertronic 49% **33/128**
Odyssey 1 Perfection Software 72% **1/12**
Oh Mummy Gem Software 69% **1/34**
Ole, Toro Americana 57% **34/23**
Oligopoly Cases Computer Simulations **40/105**
Olli And Lissa Firebird 78% **34/135**
Olympiad Atlantis 26% **33/115**
Olympics CRL 45% **5/84**
Olympimania Automata 66% **4/115**
Omadan Attack Avalon 42% **7/40**
Omega Run CRL 87% **2/89**
Ometron Software Projects 80% **3/38**
On The Run Design Design 91% **20/24**
One Man And His Droid Mastertronic 76% **23/164**
One On One Ariolasoft 39% **21/39**
Operation Berlin Wrightchoice 75% **43/74**
Operation Stallion Wrightchoice 73% **41/62**
Operation Turtle Double Play 5/10 **28/92**
Opposition Pulsonic 28% **5/34**
Oracle's Cave The Doric 70% **1/94**
Orbix The Terrorball Streetwise 62% **36/180**
Orc Attack Creative Sparks 91% **4/16**
Oriental Hero Firebird (Silver) 30% **44/18**
Orion Software Projects 76% **4/82**
Orm and Cheep Macmillan 42% **22/24**
Orpheus CRL 36% **5/91**
Out Of The Shadows Mizar Computing 9/10 **11/108**
Outcast CRL 62% **46/24**
Outworld Sapphire 58% **27/83**
Paintbox Print 'n' Plotter **2/72**
Pandemonia CRL 76% **5/92**
Panzadrome Ariolasoft 77% **24/13**
Paper Boy Elite 88% **33/18**
Parabola Firebird 63% **41/15**
Paratroopers Rabbit 62% **2/101**
Park Patrol Firebird (Silver) 48% **46/117**
Pat The Postman Mikro-Gen 52% **2/74**
Pathfinder Widgit **2/99**
Pawn The Rainbird 90% **41/58**
Paws Artic 78% **19/37**
Pazazz Ask Software **37/50**
Pedro Imagine 63% **4/85**
Pengy Micromania 72% **3/108**
Pentagram Ultimate 93% **29/134**
Pete 'n Barry Impact 58% **16/30**
Peter Shilton's Handball Maradona Grand Slam 42% **37/110**
Phantasmas Code Masters 64% **35/34**
Phineas Frogg Mirrorsoft **38/48**
Photosynthesis AVP Computing **44/95**
Pi-Balled Automata 82% **3/21**

Pi-Eyed Automata 57% **2/73**
Pi-In-Ere Automata UK 77% **11/23**
Picture Logic Addison Wesley % **19/102**
Pinball Wizard CP Software 71% **4/126**
Ping Pong Imagine 90% **28/113**
Pioneer Atlantis 67% **10/140**
Pipeline CSM Ltd 76% **19/39**
π² Mind Games 70% **45/124**
Piromania Automata UK 70% **11/16**
Pit-Stop Avalon 48% **7/46**
Planetfall Argus Press Software 68% **8/101**
Planetopoly Celerysoft 48% **32/83**
Planets The Martech 85% **30/30**
Play Your Cards Right Britannia 38% **27/18**
Play, Type And Transpose Hilton Computer Services **16/61**
Plexar Mad 86% **45/24**
Pluggit Blaby 62½% **1/93**
Plummet! Interceptor Software 61% **12/91**
Pneumatic Hammers Firebird (Silver) 18% **43/25**
Podder Central Solutions 54% **31/109**
Pogo Ocean 87% **4/84**
Poker Ducksoft 63% **20/38**
Pole Position AtariSoft 68% **12/81**
Pool CDS 77% **6/40**
Popeye DK Tronics 90% **20/72**
Postman Pat's Trail Game Longman **19/102**
Potty Painter Rabbit 60% **2/12**
Potty Pigeon Gremlin Graphics 70% **12/38**
Potty Planter Mogul 46% **4/83**
Prehistoric Adventure Crusader 84% **35/69**
Prelude/Anteroo Central Solutions 6/10 **28/90**
Prepositions Options International **35/59**
President Addictive House 29% **42/32**
Prince The CCS **12/158**
Print Shop Cases Computer Simulations **40/105**
Prisoner The S Preston 78% **30/78**
Prize The Arcade 69% **6/59**
Pro Golf Atlantis 26% **37/121**
Prodigy Electric Dreams 68% **34/136**
Profanation Gremlin 78% **19/106**
Professional Adventure Writer The Gilsoft 97% **40/54**
Professional Ski Simulator Code Masters 79% **46/29**
Prohibition Infogrames 59% **43/31**
Project Future Micromania 90% **14/44**
Project X - The Microman Compass 6/10 **20/95**
Prospector The Tartan (released with The Crown Of Ramhotep) **46/104**
Proteus Abacus 66% **3/116**
Psi 5 Trading Company US Gold 58% **40/31**
Psi-Spy Postern 47% **6/61**
Price Of Magik TheLevel 9 94% **30/75**
Psychodelia Llamasoft **15/20**
Psytraxx The Edge 69% **10/20**
Psytron Beyond 91% **5/8**
Pub Games Alligata 77% **34/154**
Pud Pud Ocean 75% **15/32**
Pulsator Martech 66% **42/33**
Punchy Mr. Micro 88% **2/14**
Punctuation Pete Heinemann **5/67**
Punctuation Pete Hill MacGibbon **37/49**
Push Off Software Projects 85% **1/82**
Pyjamarama Mikro-Gen 92% **10/9**
Pyracurse Hewsons 90% **31/116**
Pyramid The Fantasy 83% **2/25**
Quack Shot Creative Sparks 86% **18/22**
Quad Trap Style Soft 48% **17/22**
Quann Tulla 8th Day 8/10 **22/126**
Quartet Activision/Sega 36% **42/22**
Quazatron Hewson 94% **29/136**
Quest For The Holy Grail The Dream Software 73% **4/117**
and Mastertronic 7/10 **24/168**
Question Words Options International **35/58**
Quetzalcoatl Virgin Games 56% **1/101**
Quick Thinking Mirrorsoft **44/95**
Quill The Gilsoft **4/49**
Racing Predictions Buffer Micro **12/136**
Raid Over Moscow US Gold 92% **15/114**
Raiders of the Lost Ring Arcade 39% **27/124**
Rainy Day CCS 65% **8/13**
Rally Driver Hill Macgibbon 77% **13/21**
Rambo Ocean 79% **26/124**
Ranarama Hewsons 90% **38/108**
Rapedes Visions 61% **4/124**
Rapid Fire Mastertronic 32% **45/122**

<i>Rapscallion Bug Byte</i> 85%	7/93
<i>Rasputin Firebird</i> 79%	27/138
<i>Rasterscan Mastertronic</i> 75%	40/118
<i>Rats The Hodder And Stoughton</i> 70%	21/110
<i>Rattler Atlantis</i> 53%	14/48
<i>Read-Right-Away H S Software</i>	44/94
<i>Realm Of Impossibility Ariolasoft</i> 10%	27/31
<i>Realm Of The Undead Lothlorien</i> 50%	7/11
<i>Rebel Virgin Games</i> 76%	44/15
<i>Rebel Planet Adventuresoft</i> 85%	31/74
<i>Red Arrows Database Software</i> 52%	20/114
<i>Red Attack Unique</i> 49%	9/123
<i>Red L.E.D. Starlight</i> 61%	46/122
<i>Red Lion Mystic Software</i> 86%	39/54
<i>Red Moon Level</i> 9/10	20/91
<i>Red Scorpion Quicksilver</i> 41%	41/111
<i>Renegade Ocean</i> 89%	44/34
<i>Rescue On Fractalus Activision</i> 75%	33/123
<i>Return To Eden Level</i> 9/8/10	11/105
<i>Return To Ithaca Atlantis</i> 7/10	28/93
<i>Return To Oz US Gold</i> 84%	34/97
<i>Revenge Of The Killer Tomatoes Visions</i> 74%	6/11
<i>Revenge On The C5 Atlantis</i> 42%	28/29
<i>Revolution Vortex</i> 91%	33/16
<i>Riddler's Den Electric Dreams</i> 78%	22/147
<i>Rider Virgin Games</i> 50%	1/42
<i>Rifle Range Mastertronic</i> 64%	9/94
<i>Rifts Of Time Pocket Money Software</i> 7/10	28/96
<i>Rigel's Revenge Mastertronic</i> 88%	47/42
<i>Ring Of Darkness The Wintersoft</i> 6/10	6/75
<i>River Raid Activision</i> 74%	10/93
<i>River Rescue Thorn EMI</i> 74%	1/30
<i>Road Racer Thorn EMI</i> 69½%	1/30
<i>Road Runner US Gold</i> 73%	43/96
<i>Robber Virgin Games</i> 48%	1/100
<i>Robin Of Sherlock Silversoft</i> 7/10	25/84
<i>Robin Of The Wood Odin</i> 94%	24/10
<i>Robot Messiah Alphasoft</i> 72%	24/16
<i>Robot Riot Silversoft</i> 70%	2/100
<i>Robot Rumpus Atlantis</i> 61%	14/47
<i>Robot Runner Longman</i>	2/98
<i>Roboto Bug Byte</i> 58%	27/133
<i>Rocco Gremlin Graphics</i> 70%	19/40
<i>Rock'n'Wrestle Melbourne</i> 48%	30/24
<i>Rockford's Riot Monolith</i> 84%	21/24
<i>Rockman Mastertronic</i> 69%	24/15
<i>Rockman Alligata</i> 57%	44/22
<i>Rocky Horror Show The CRL</i> 79%	18/12
<i>Rogue Trooper Piranha</i> 79%	36/36
<i>Roland's Rat Race Ocean</i> 66%	20/37
<i>Roller Coaster Elite</i> 94%	24/32
<i>Roly Poly Goes To Hospital David Todd</i> 62%	19/46
<i>Rommel's Revenge Crystal Computing</i> 65%	2/75
<i>Room 10 CRL</i> 62%	35/133
<i>Roundheads Lothlorien</i> 59%	45/103
<i>Rubicon Bug Byte</i> 30%	43/22
<i>Ruby Runabout Scorpion Software</i> 6/10	10/110
<i>Rugby Manager Artic</i> 31%	33/26
<i>Run For Gold Hill MacGibbon</i> 71%	13/10
<i>Run Rabbit Run Hill MacGibbon</i>	37/49

ISSUE DATES

ISSUE	MONTH		
1	February 1984	25	February 1986
2	March 1984	26	March 1986
3	April 1984	27	April 1986
4	May 1984	28	May 1986
5	June 1984	29	June 1986
6	July 1984	30	July 1986
7	August 1984	31	August 1986
8	September 1984	32	September 1986
9	October 1984	33	October 1986
10	November 1984	34	November 1986
11	December 1984	35	December 1986
12	January 1985	36	January 1987
13	February 1985	37	February 1987
14	March 1985	38	March 1987
15	April 1985	39	April 1987
16	May 1985	40	May 1987
17	June 1985	41	June 1987
18	July 1985	42	July 1987
19	August 1985	43	August 1987
20	September 1985	44	September 1987
21	October 1985	45	October 1987
22	November 1985	46	November 1987
23	December 1985	47	December 1987
24	January 1986		

<i>Runes Of Zendos The Dorcas Software</i>	8/10
<i>Runestone Firebird</i> 9/10	25/83
<i>Runestone Games Workshop</i> 9/10	17/100
<i>Rupert And The Ice Castle Bug Byte</i> 50%	32/20
<i>Rupert And The Toymaker's Party Quicksilver</i> 54%	22/68
<i>SAS: Operation Thunderflash Creative Sparks</i> 63%	37/125
<i>SOS Visions</i> 65%	8/99
<i>Saboteur Durell</i> 93%	24/30
<i>Saboteur II Durell</i> 83%	41/103
<i>Sabre Wulf Ultimat</i>	6/62
<i>Sacred Armour Of Antirad The Palace Software</i> 89%	35/18
<i>Saga Of Eric The Viking The Mozaic</i> 8/10	14/102
<i>Sai Combat Mirrorsoft</i> 81%	28/122
<i>Sailing Activision</i> 76%	39/17
<i>Saimazoom Silversoft</i> 53%	19/16
<i>Sam Fox Strip Poker Martech</i> 72%	28/15
<i>Sam Safety Argus Press</i>	17/87
<i>Sam Spade Silversoft</i> 57%	4/30
<i>Sam Stoot Gremlin Graphics</i> 68%	15/13
<i>Samurai CRL</i> 69%	39/73
<i>Samurai Trilogy Gremlin Graphics</i> 49%	45/123
<i>Sand Scorcher's Unique</i> 46%	7/86
<i>Sarlmoor Atlantis</i> 38%	30/26
<i>Satcom Atlantis</i> 50%	44/106
<i>Sbugetti Junction Bug Byte</i> 34%	32/22
<i>Scalextric Leisure Genius</i> 57%	38/32
<i>Sceptre Of Bagdad Atlantis</i> 75%	40/18
<i>Science Argus Press</i>	19/104
<i>Scooby Doo Elite</i> 91%	33/31
<i>Scrabble De Luxe Leisure Genius</i> 62%	47/13
<i>Screenplay Macmillan</i>	24/39
<i>Scuba Dive Durell</i> 92%	2/88
<i>Sea Battles Atlantis</i> 60%	15/31
<i>Seabase Delta Firebird</i> 74%	30/78
<i>Seas Of Blood Fighting Fantasy</i> 7/10	24/164
<i>Secret Diary Of Adrian Mole Mozaic/Level</i> 9 86%	23/50
<i>Secret Of Levitation Americana</i> 45%	29/128
<i>Secret Of St. Bride's The St. Bride's</i> 6/10	21/108
<i>See-Kaa Of Assiah Mastervision</i> 5/10	14/102
<i>Sentinel The Firebird</i> 97%	40/20
<i>Serpent From Hell Scorpio</i> 3/10	16/118
<i>Sets Alphaplus Educational Soft</i>	44/95
<i>Seventh Cavalry Black Knight</i> 65%	22/140
<i>Shadow Of The Unicorn Mikro-Gen</i> 7/10	24/164
<i>Shadow Skimmer The Edge</i> 62%	39/25
<i>Shadowfire Beyond</i> 96%	17/16
<i>Shadows Of Mordor Melbourne House</i> 93%	41/59
<i>Shake Keep Publishing</i> 26%	42/26
<i>Shao-Lin's Road The Edge</i> 67%	37/34
<i>Sheer Panic Visions</i> 63%	4/11
<i>Sherlock Melbourne House</i> 8/10	9/70
<i>Shipwreck/Castle Eerie Tartan</i> 82%	41/61
<i>Shockway Rider FTL</i> 67%	38/114
<i>Short Circuit Ocean</i> 71%	40/32
<i>Show Jump IMS Software</i> 64%	9/18
<i>Show Jumping Alligata</i> 70%	27/132
<i>Shrewsbury Key Players</i> 68%	36/151
<i>Shuttle Shock Software Savers</i> 62%	13/11
<i>Sidewind Firebird (Gold)</i> 50%	44/103
<i>Sidney Affair The Infogrames</i> 86%	40/50
<i>Sigma Seven Durell</i> 62%	39/110
<i>Silent Service MicroProse</i> 80%	38/79
<i>Sir Fred Mikro-Gen</i> 91%	26/122
<i>Sir Lancelot Melbourne House</i> 90%	11/44
<i>Ski Star 2000 Richard Shepherd</i> 75%	14/120
<i>Skoof Daze Microsphere</i> 93%	11/10
<i>Skull Games Machine</i> 70%	3/28
<i>Sky Fox Ariolasoft</i> 84%	27/29
<i>Sky Ranger Microsphere</i> 71%	12/82
<i>Sky Runner Cascade</i> 64%	39/108
<i>Slap Fight Imagine</i> 72%	43/20
<i>Slingshot The Power House</i> 34%	44/18
<i>Smash Out! Pirate Software</i> 11%	46/133
<i>Snaffle Longman</i> 75%	16/32
<i>Snapple Hopper Macmillan</i>	20/84
<i>Snodgits Sparklers</i> 77%	30/20
<i>Snow Queen The St Brides</i> 7/10	23/122
<i>Snowball Level 9 Computing</i> 9/10	6/73
<i>Snowman The Quicksilver</i> 78%	3/82
<i>Sodov The Sorcerer Bug Byte</i> 74%	27/132
<i>Soft & Cuddly The Power House</i> 55%	44/108
<i>Soft Solid 3D Ant Attack</i> 85%	1/18
<i>Software Star Addictive</i> 64%	15/119

<i>Solar System The Eaglesofy</i>	15/48
<i>Solomon's Key US Gold</i> 78%	45/133
<i>Son Of Blagger Alligata</i> 61%	13/22
<i>Sorcerer Of Claymorgue Castle The Adventure International</i> 7/10	12/126
<i>Sorcery Virgin Games</i> 72%	4/91
<i>Sorderon's Shadow Beyond</i> 7/10	23/119
<i>Soul Of A Robot Mastertronic</i> 75%	25/114
<i>Souls Of Darkon Taskset</i> 7/10	24/166
<i>Southern Belle Hewson Consultants</i> 84%	20/15
<i>Space Art Eclipse Software</i>	9/102
<i>Space Command Virgin Games</i> 63%	6/109
<i>Space Detective Celerysoft</i> 43%	30/77
<i>Space Harrier Elite</i> 77%	36/28
<i>Space Professor Front Runner</i> 73%	11/150
<i>Space Scan Macmillan</i>	15/48
<i>Space Shuttle Microdeal</i> 55%	4/125
<i>Space Shuttle Activision</i> 78%	13/126
<i>Space Station Zebra Beyond Software</i> 35%	4/82
<i>Spaced Out Firebird (Silver)</i> 38%	43/15
<i>Special Agent Heinemann</i>	2/98
<i>Special Delivery Creative Sparks</i> 71%	11/142
<i>Special Operations M C Lothlorien</i> 6/10	9/69
<i>Spectipede Mastertronic</i> 78%	8/46
<i>Spectrealm Runesoft</i> 74%	7/44
<i>Spectron Virgin Games</i> 76%	1/18
<i>Spectrum Safari CDS</i> 65%	5/90
<i>Spectune Xorsoft</i>	16/60
<i>Speed Duel DK Tronics</i> 56%	2/100
<i>Speed King 2 Mastertronic</i> 42%	36/188
<i>Spellbound Beyond</i> 52%	6/52
<i>Spellbound Mastertronic</i> 95%	24/26
<i>Spellbound Besieged Sulis Software</i>	5/66
<i>Spider-Man Adventure International</i> 8/10	14/98
<i>Spike Firebird</i> 61%	23/31
<i>Spiky Harold Firebird</i> 65%	29/31
<i>Spindizzy Electric Dreams</i> 93%	29/16
<i>Spitfire 40 Mirrorsoft</i> 90%	26/34
<i>Splat Incentive Software</i> 81½%	1/88
<i>Splitting Personalities Domark</i> 90%	30/18
<i>Spoof Runesoft</i> 6/10	8/74
<i>Sport Of Kings Mastertronic</i> 53%	31/108
<i>Spy Hunter US Gold</i> 89%	16/130
<i>Spy Trilogy Tartan</i> 7/10	29/91
<i>Spy Vs Spy Beyond</i> 93%	19/24
<i>Spy Vs Spy The Island Caper Databyte</i> 53%	41/22
<i>Spyplane Gilsoft</i> 55%	4/52
<i>Squirt David Todd</i> 51%	25/14
<i>St. Crippens Creative Sparks</i> 72%	20/22
<i>Staff Of Zaranol The CCS</i> 6/10	12/122
<i>Stage-Coach Creative Sparks</i> 79%	8/102
<i>Stainless Steel Mikro-Gen</i> 89%	32/18
<i>Star Firebirds Insight</i> 73%	21/22
<i>Star Gazer Eclipse</i>	16/21
<i>Star Raiders II Electric Dreams</i> 52%	40/113
<i>Star Runner Code Masters</i> 50%	41/31
<i>Star Seeker Mirrorsoft</i> 38%	47/38
<i>Star Trade Digital Dexterity</i> 55%	3/52
<i>Star Trader Bug Byte</i> 66%	7/36
<i>Star Warrior Visions</i> 68%	4/39
<i>Star Wreck Alternative</i> 73%	44/68
<i>Starbike The Edge</i> 77%	10/148
<i>Starblitz Softek</i> 88%	3/23
<i>Starclash Micromega</i> 69%	2/104
<i>Starfox Reaktor</i> 77%	43/90
<i>Starglider Rainbird</i> 95% (128 version 97%)	36/22
<i>Starion Melbourne House</i> 94%	16/18
<i>Starquake Bubble Bus</i> 96%	22/10
<i>Starsphere Eclipse</i>	15/48
<i>Starstrike Realtime</i> 93%	11/20
<i>Starstrike II Realtime</i> 96%	28/20
<i>Stay Kool Bug Byte</i> 59%	15/41
<i>Steve Davis Snooker CDS</i> 77%	12/187
<i>Stiffly & Co Novagen</i> 90%	44/102
<i>Stonkers Imagine</i> 78%	2/102
<i>Stop The Express Sinclair</i> 80%	6/49
<i>Storm Mastertronic</i> 44%	34/20
<i>Stormbringer M.A.D.</i> 86%	42/16
<i>Strangeloop Virgin Games</i> 86%	9/101
<i>Streaker Bulldog</i> 38%	44/30
<i>Street Hawk Ocean</i> 68%	34/31
<i>Strike M.A.D.</i> 40%	41/26
<i>Strike Attack 2 Micro Mart</i> 47%	10/147
<i>Strike Force Cobra Piranha</i> 83%	33/28
<i>Strike Force Harrier Mirrorsoft</i> 83%	33/120
<i>Strontium Dog Quicksilver</i> 42%	13/122
<i>Sub Chase Gem Software</i> 48½%	1/35
<i>Sub Sunk Firebird</i> 75%	18/102